

Modern LITHOGRAPHY

MAY - 1954 - VOLUME 22 - NUMBER 5

KETTERLINUS
LITHOGRAPHERS - PRINTERS

A collage of various lithographic prints and a calendar. The prints include a landscape with a house, a group of people, a person with a clock, and a figure in a suit. The calendar shows January 1954, December 1953, and February 1954.

JANUARY - 1954	
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3	4
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DECEMBER - 1953	
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FEBRUARY - 1954	
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26	27
28	29
30	31

PRIMOSPA
A DIVISION OF COLUMBIA
CHICAGO - NEW YORK - BOSTON

Brilliant Cerulean Blue 902F

Senelith Inks

Were the first lithographic inks
made from dyestuffs
treated with sodium tungstate
for better sunfastness
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The Senefelder Company, Inc.

"Everything for Lithography"

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New York 13, N.Y.



WE DECLARE THIS MONTH:-

BE-KIND-TO-LITHO-CLUBS-MONTH-

*... Whereupon, be it resolved that . . .
in honor of the occasion . . . instead of
biting you over the head with the
NEWS of THREE wonderful R&P
products, we'll just shout the news out
loud and clear —*



Here's Three Wonderful R&P Products for the Pressroom!

The Robport ROLLER CLEANER and GLAZE REMOVER cleans all rollers on an offset press in one operation, from ink ductor to form rollers, in 5 to 10 minutes, without the necessity of removing the rollers. Saves money, saves time, and preserves printing quality. Prices \$5.00 per single gal. to as low as \$2.30 per half gal. in lots of 12. Order from the R&P office nearest you . . . today!

R&P's NU-LIFE quickly removes glaze and imbedded color, plus all accumulated ink, varnishes and driers, from the surface of offset blankets — and greatly decreases the possibility of embossing as compared with untreated blankets. NU-LIFE is a pressroom aid to greater economy and better quality. Prices \$3.25 per single gal., \$3.00 per gal. in lots of 6, and \$2.75 per gal. in lots of 12. Order from nearest R&P branch . . . now!

R&P's DAMP-O-KLEEN is a concentrated detergent for cleaning dampener rollers by machine or hand. Cleans dampeners cleaner, whiter, is non-inflammable and effective on all types of ink. Rinses out completely, is foamless and absolutely harmless to covering material or equipment. Prices same as NU-LIFE. Send for trial shipment from nearest R&P office . . . without delay!

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*A digest of facts
and figures on*
FOTOSSETTER
composition



*Intertype
Corporation*

360 Furman Street, Brooklyn 1, N. Y.
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Ltd., Toronto, Montreal, Winnipeg,
Vancouver, Halifax

**What range of type sizes
is available directly from the machine?**

4 to 36 point.

What about enlargements?

Intertype Fotosetter composition on film can be blown up to two inches or larger in a simple photographic enlarger. Type retains its sharpness and clarity—needs no retouching.

**Why is the Intertype Fotosetter
method better?**

No other method of typesetting produces the sharpness of outline, perfection of fit, exactness of alignment and evenness of color and density as does Intertype Fotosetter composition.

**Can mixed composition
be set on the Fotosetter?**

THE INTERTYPE FOTOSSETTER is a *versatile* mixer. It sets keyboard composition at straight matter speed. Matrices from any two adjacent magazines can be mixed in the same line *at the flip of a lever*. Distribution is *automatic*.

**Can pi characters be
set on the Intertype Fotosetter?**

An *unlimited* number of pi characters can be set for mathematics, emblems, designs, foreign language accents, trademarks and logotypes. For example:

$\pi + \frac{1}{2} 1\frac{1}{2} \Rightarrow \Delta \in \mathfrak{C} \delta \geq \mathbb{P} \mathbb{C}$

The all-important circulating matrix principle permits this maximum flexibility.

Are corrections easy?

Yes. Indeed, the Intertype Fotosetter method is the only one that offers a simple, accurate correction system.

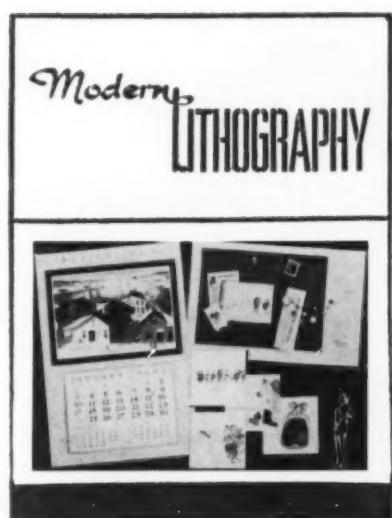
**How does the Intertype Fotosetter
solve type storage problems?**

The Fotosetter method eliminates standing metal forms. You can keep any job alive on film by placing it in a job jacket and storing it in a file cabinet.

**Is Fotosetter composition
suitable for every printing process?**

Fotosetter composition effects important savings of time and money wherever platemaking is employed—lithography, gravure, letterpress, silk screen.

Your Intertype representative will be glad to analyze your current operation and show you how you can profit with the Fotosetter.



THE COVER

Three of the LNA Award winners. The Ketterlinus Litho., Phila. calendar took first place in the calendar classification. Top, right, is a promotion piece done by Brett Litho, L. I. C., N. Y. This won first place in the lithographers own promotion category. Lower, right: These pieces for Ciba Pharmaceutical Products won first among folders and broadsides in direct mail. It's by Colorpress. (Lower right, one of the judges who still can't decide, the entries are so well done.) All winners are listed beginning on page 34.

ROBERT P. LONG
Editor

JOHN A. NICHOLSON
Advertising Manager

CHICAGO OFFICE
333 North Michigan Ave.



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MODERN LITHOGRAPHY

VOLUME 22, NUMBER 5

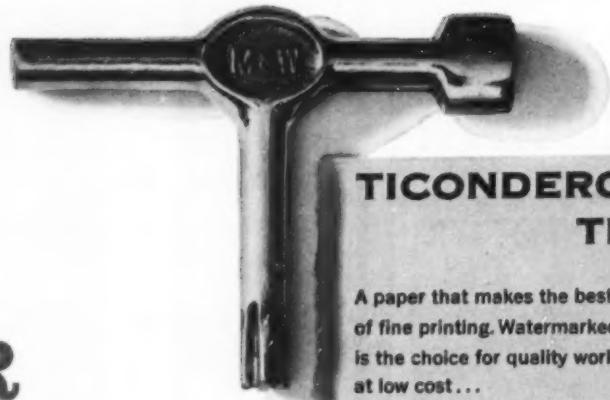
MAY, 1954

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Address all correspondence to 175 Fifth Avenue, New York 10, N. Y.

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A paper that makes the best of fine printing. Watermarked Ti-Text is the choice for quality work at low cost... the logical paper for booklets, programs, announcements, and similar literature.

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PAPERS FOR PRINTING AND CONVERTING
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There's more to **BLACK** ink than meets the eye

Don't judge black by its shade alone—that can easily be adjusted. It's much more important to judge black by its working qualities which result from its vehicle.

No matter what shade of black you want, GBW can offer it to you with different working characteristics.

One of our finest black inks uses a vehicle that sets quickly and binds the pigment firmly to the surface of the paper to prevent chalking and offsetting. Since a larger proportion of pigment and vehicle remain on the surface, coverage is more complete and blacks are richer.

These are full-bodied offset inks—highly water resistant—that are easy to work with. They run especially well on high-speed two and four color presses.

For additional information, please write or telephone our Brooklyn or Chicago factories.

Congratulations to the Lithographers' National Association on their 49th annual convention at White Sulphur Springs, West Virginia, June 7-9.



FREE POCKET MANUAL FOR LITHOGRAPHERS

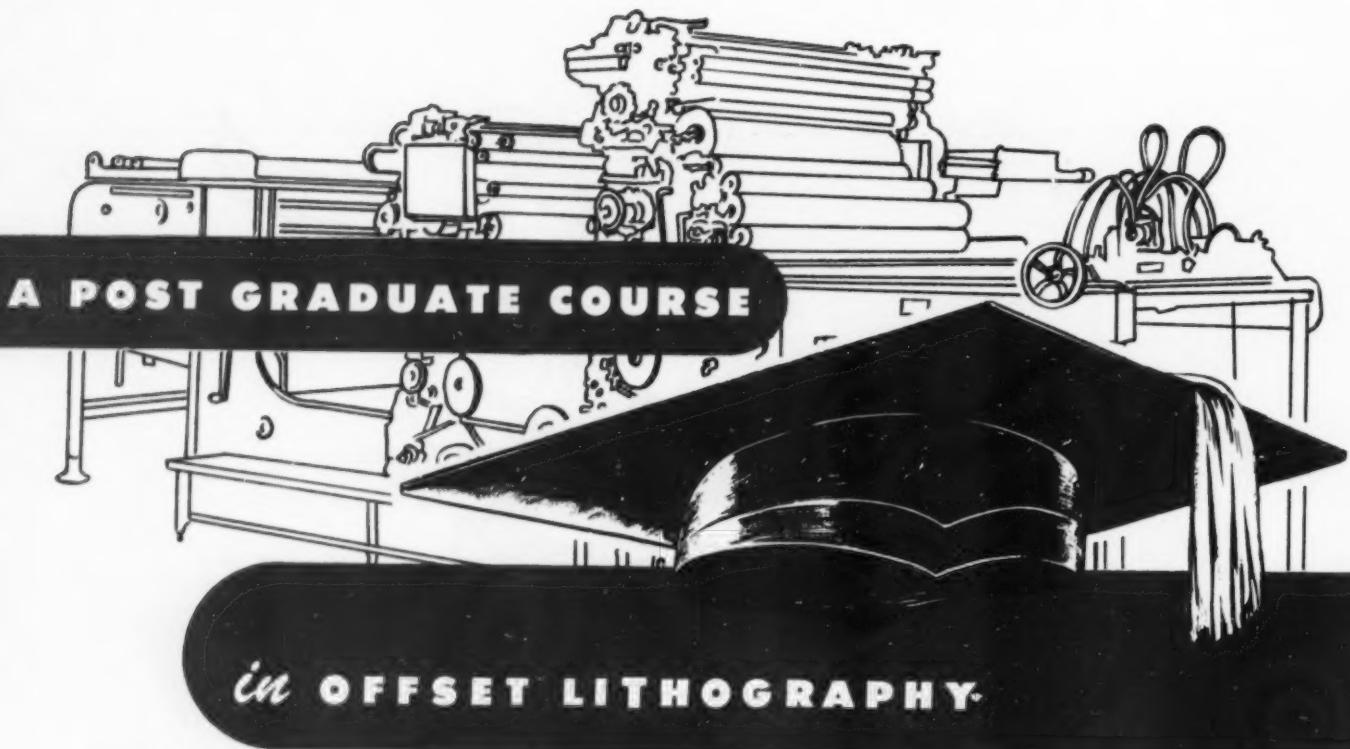
Edited by recognized authorities to help you solve problems on ink handling, drying time, dampening control, etc. Just ask for "Using Ink."

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for fast setting and rapid drying in a quality ink. Speedinx gives you dense coverage and comes in a complete range of GBW colors.



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in OFFSET LITHOGRAPHY

Maybe you know how to make a set of deep etch plates, no doubt you can run them on your press — but do you have the knack of turning these operations into a steady profit? The actual operations are the basic needs of the business with cost finding, estimating, labor relations and knowledge of trade customs as the "post graduate" work. These are the details that sometimes mean the difference between profit and loss in your business.

These are the things that will be available to you when you become a member of the N.A.P.L. All of these services are designed for your particular needs, all have been developed after years of study in hundreds of offset plants, all will help you to operate on a profitable basis. Join the lithographers who know the value of this association — join the N.A.P.L. today. Use the coupon below.



NATIONAL ASSOCIATION OF PHOTO-LITHOGRAPHERS
317 West 45th Street, New York 36, N.Y.

We hereby make application for enrollment as an Active (Associate) Member in the National Association of Photo-Lithographers, and if elected, agree to abide by its by-laws and support its objects and interest as far as our time and ability will permit.

We enclose herewith \$..... as our first year's dues.

ANNUAL DUES FOR THE PRESS EQUIPMENT IN OUR PLANT IS AS FOLLOWS:

No. of Presses	ACTIVE MEMBERS (Those who operate equipment)	1954
	Presses smaller than 17"x22" (Minimum Dues \$37.50 per year).....	\$20.00 per press per year
	Presses 17" x 22" to 22"x28".....	\$28.00 per press per year
	Presses larger than 22"x28" up to and including 35"x45".....	\$37.00 per press per year
	Presses larger than 35"x45".....	\$47.00 per press per year
	MINIMUM DUES, \$37.50 per year. Maximum Dues, \$450.00 per year.	
	ASSOCIATE MEMBERS Equipment and Supply Dealers and Manufacturers, \$125.00 per year	
	Total Annual Dues	\$

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Signed
City, Zone and State
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it's a Fraser Paper...



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 A paper that printers put to press as frequently as bond, in the average plant, and a stock as capable of building long range repeat business, certainly warrants considered choice! Snowland Bond has all the features printers demand from this essential grade... and more... its family tree stems from 5,500 square miles of Fraser forests, scientifically controlled to provide an endless supply of raw material for fine paper today and tomorrow. Result: consistent quality you can count on in your search for factors that build permanent volume business.

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Practice
makes
perfect



• We may not have a "long hair" in the shop . . . but we're loaded with talent! Our experienced photo-engraving craftsmen can take your "pitch" and make it sing. They're skilled artists who are masters of all methods and techniques, and they know how to produce fine printing plates that strike the right note in house organs, catalogs, booklets, folders. Maestro, they're just waiting for your downbeat!



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JAHN & OLLIER ENGRAVING CO.

817 West Washington Blvd., Chicago 7 • Monroe 6-7080

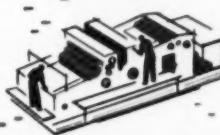


THE CHARACTER OF Leadership

America's first and finest printing rollers of more than a century ago were made by SAM'L BINGHAM'S SON MFG. CO. Through all the changes in printing presses and printing inks, Bingham's continuous research has maintained that leadership by producing ever finer rollers . . . composition, rubber and synthetic rubber . . . to fit every modern requirement.

The character of leadership, in any field, is identified by sustained progress, notable achievements. This is why leading printers continue to ship their rollers to Bingham's modern factories.

the Right Roller right away



THESE ARE FACTS:

The heart of the press is the roller assembly. No press can be better than its rollers.

When you equip your press with better rollers you gain more profitable ink distribution.

The difference between fine rollers and ordinary rollers is not how they look to the eye, but how they perform on the press.

The secret of the best rollers is in the experience and skill of the maker.

Rubber rollers re-ground quickly and accurately in each of our modern factories—

CHICAGO
Home Office
ATLANTA
CINCINNATI
CLEVELAND
DALLAS
DES MOINES
DETROIT
HOUSTON
INDIANAPOLIS
KALAMAZOO
KANSAS CITY
MILWAUKEE
MINNEAPOLIS
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OKLAHOMA CITY
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ST. LOUIS
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COMPOSITION . . . RUBBER . . . VULCANIZED OIL Rollers



He's Dead Let's Bury Him

HERE LIES THE OLD-FASHIONED DAMPENER ROLLER COVERING WITH THE HAND-SEWN SEAMS. HE WAS CROOKED ALL HIS LIFE AND MADE TROUBLE EVERYWHERE. HE FINALLY DIED OF SPLITTING SEAMS AND ROTTEN STITCHES AGGRAVATED BY TWISTS, BULGES, KINKS, WRINKLES, DENTS, RIDGES, WAVES, AND OTHER AILMENTS TOO NUMEROUS TO MENTION



Only *seamless* dampener roller covers are smooth, round, straight and true. Only *seamless* dampener covers are free of crooked seams, rotting stitches—and kinks, twists and bulges "too numerous to mention." And only *seamless* dampener covers help prevent trouble... by minimizing streaking, tinting, scumming, greasing, thickening, thinning and other costly dampening headaches. Because...

Send for
folder on
"Maximum
Precision in
Dampening
Control."

Only *seamless* dampener covers can consistently and successfully balance, by precision control, the amount of ink carried by the amount of dampening solution required to hold the ink to the image...

And today the newest development... in 15 years... in *seamless* dampener roller covers for modern precision control in dampening... are SEAMOL... on top... and FLANOL... underneath. They're *both* *seamless*...

Together... SEAMOL and FLANOL provide *precision* dampening... *smoother* roller surface... *improved* reproduction... *longer* plate life... and *greater economy* in recovering rollers.

Bury the old-fashioned hand-sewn dampener covering with the crooked seams! Go modern! Order your supply of SEAMOL and FLANOL now.

Graphic Arts

Jomac Products

Division of C. WALKER JONES CO. • 6135 N. Lambert St., Philadelphia 38, Pa.

Bad Buying Habits

Cut into the Profits of Far Too Many Printers!

The shop that lets "everybody" buy may be in real trouble in 1954.

Since paper costs about one-fifth of the finished job, it would appear that paper buying would be done with care, but actually, paper buying methods get very little attention.

Money not only is wasted on odd lots of a wide variety of paper brands, but the pressroom foreman has additional time wasted as each "new" run of paper begins.

A large stock of inks have to be used in order to fit the large variety of papers.

One way to eliminate these headaches is to standardize. By concentrating all purchases of certain grades of paper from one reputable mill, leading printers have increased their margin of profit.

And they have no more expensive odd lots, no more broken reams to buy, fewer inks to use and less confusion in the pressroom.

From the foreman's point of view, standardization means easier supervision, less storage problems and less people to deal with.

From management's point of view, standardization means greater profits.

TO GET MORE LETTERHEAD BUSINESS,
ask your Neenah distributor for free copies of the "Neenah Guide to Preferred Letterheads." Based on a 4-year survey, it shows what businessmen actually preferred in letterheads. (Our consumer ads are directing inquiries to printers.)



It's more profitable to PUT ALL YOUR EGGS IN ONE BASKET

You can concentrate your purchases of fine papers from Neenah because we offer you a *complete* line of bonds, onionskins, ledgers and index bristols with from 25% to 100% rag content.

Neenah's uniform quality means smooth press runs job after job. Neenah papers are more than acceptable to consumers. National advertising has been carrying the Neenah "quality" story for many, many years.

It will pay you to investigate the advantages of concentrating your purchases of fine rag papers from Neenah. Your Neenah salesman will be happy to show you America's most complete line of fine rag papers.

*Matching envelopes available in all grades of
Neenah rag content bonds*



NEENAH PAPER COMPANY

Neenah, Wisconsin



MERCURY PRODUCTS

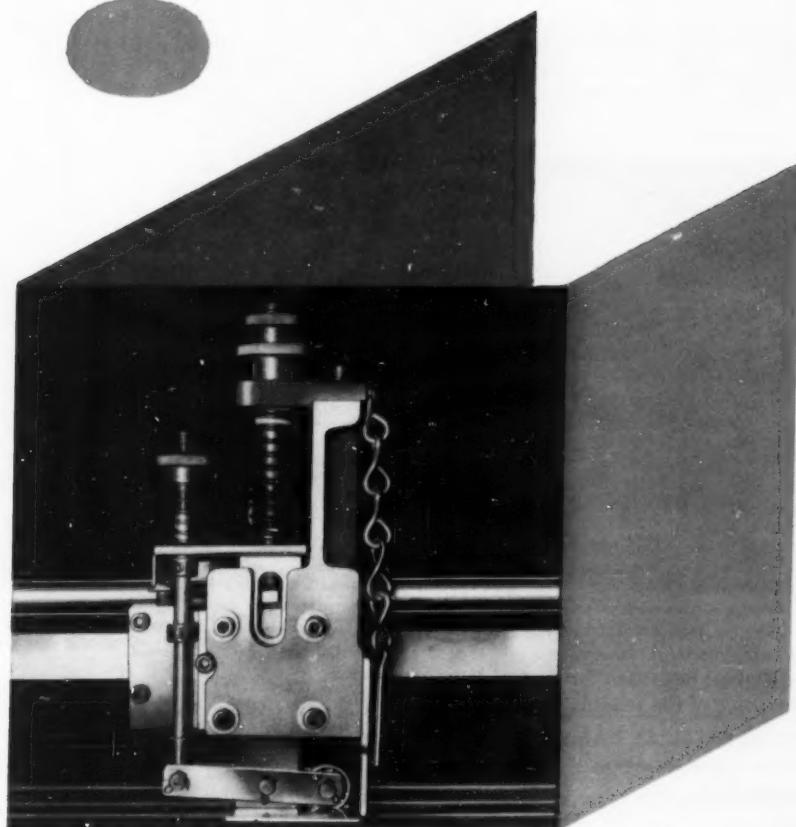


To protect your investment in MERCURY Rollers and Blankets, they are built to the most exacting standards in the industry and subject to the most rigid inspection. That is why you get finer reproduction—every time—with these superb accessories. Rely on MERCURY.

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WHAT IS IT?



If you don't recognize this, and you operate an offset press, you may be overlooking a chance to improve your production. Write us today for an explanation of the patented pull-type side guide used on the Miller E.B.CO 22 x 34 Offset Press.

MILLER PRINTING MACHINERY CO., 1135 Reedsdale St., Pittsburgh 33, Pa.

MODERN LITHOGRAPHY, May, 1954



You'll save with
easy to handle
hard to beat
Ansco Reprolith
Stripping Film

For improving the efficiency of your plant you'll find nothing so helpful as Reprolith Ortho Stripping Film. Here are some of the reasons why.

HIGH RESISTANCE TO PHYSICAL DAMAGE helps to eliminate the need for make-overs.

MINIMUM SOAKING TIME allows fast, easy stripping and restripping.

SMOOTHER-CUTTING gives new freedom from wasteful tearing and burring.

Besides these physical characteristics that save you money, Reprolith Stripping Film offers top-

notch photographic properties.

Dots come up with sharp, clear edges for pin-point reproduction. Contrast is excellent with the advantage of short developing time.

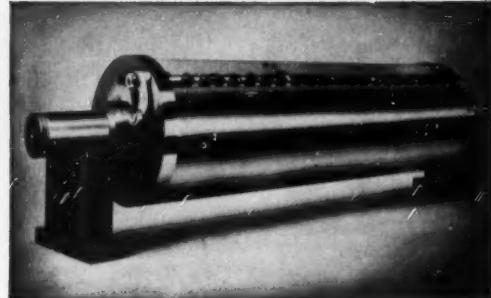
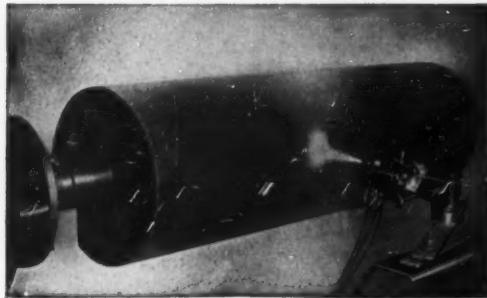
Full orthochromatic sensitivity permits use of filters for better rendition of colored copy.

Try Reprolith Ortho Stripping Film in your plant and discover for yourself how it boosts the quality of your output.

ANSCO, Binghamton, N. Y. A Division of General Aniline & Film Corp. "From Research to Reality."

IN THE GRAPHIC FIELD IT'S ANSCO

good as new and less expensive



Lithograph Press Cylinders Reconditioned By Specialists . . .

FOR the past twenty years, Arthur Tickle Engineering Works has specialized in reconditioning for the trade, damaged printing press cylinders, or cylinders that have been reground previously on the bodies and are too small in diameter. In our modern plant, damaged cylinders have been turned down on the surface and sprayed with metals such as Hard Stainless Steel, High Carbon Steel, Monel Metal, and 18-8 Stainless Steel. Cylinders rebuilt by our process are more durable than new cylinders because of the increased hardness of the deposited metal and its resistance to corrosion. After spraying, cylinders are ground with precision accuracy to their original diameter or to any diameter desired. The thickness of the sprayed metal is controlled to vary from $1/32$ " to $1/8$ " on the side.

THE journals of the cylinders, if scored or worn, are rebuilt with High Carbon Steel (363 Brinell hardness) and ground to standard diameter, with a resulting increase in wear.

It will require one (1) week of average time at our plant to recondition one cylinder, ranging from 14" to 18" in diameter. Two (2) weeks for two cylinders and approximately two and one-half (2½) weeks are required for three cylinders.

ALL cylinders received at our plant are inspected for size, condition of bearers and journals, and body run-out. Upon obtaining this data, we compare it with the customer's orders or instructions. In case of discrepancy, we contact customer immediately submitting our recommendations and furnish exact costs for the work to be performed. This procedure has eliminated unnecessary work in some cases and in other cases, hidden defects have been brought to the customer's attention.

We are equipped to spray any metal obtainable in wire form, on any surface round or flat, if it is a printing press cylinder, water trough, or the inside of a tank.

Tickle Engineering will be pleased to discuss your special problems and to submit estimates based on efficiency and careful cost control.

For quotations and any further information, visit our plant whenever convenient, telephone or write to



ARTHUR TICKLE ENGINEERING WORKS, Inc.

Repairers and Builders of Special Machinery

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(Only Office in the U. S. A.)

TELEPHONE MAIN 5-4200

"CHAMPION" Deep Etch DOWN-DRAFT Lithographers Work Table

COMPLETELY ELIMINATES ALL HAZARDOUS FUMES

Check these advantages:

- ✓ Removes all hazardous fumes at their source—no odor in shop and offices.
- ✓ Table at convenient working height.
- ✓ Exhaust slot removes contaminated air through slot all around perimeter of working area at high velocity.
- ✓ Acid resistant KOROSEAL lined disposal pitches to a KOROSEAL lined 2" drain.
- ✓ Processing of plates on an everlasting smooth surfaced slate slab.
- ✓ Large heavy duty ball-bearing type built-in suction blower operates quietly and is belt driven by a standard speed motor.
- ✓ Reduces absenteeism.
- ✓ Tends to reduce insurance rates.
- ✓ Increases production.

SOME OF THE USERS OF "CHAMPION" EQUIPMENT

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4 POPULAR SIZES

(Other sizes upon request)

No.	Slate Slab	Overall Dimensions (All 33 1/2" High)	Exhaust Blower Capacity, Cu. Ft. Air Per Minute	Motor H. P.
1	30"x40"	42"x50"	2500	1
2	42"x50"	54"x62"	3200	1 1/2
3	50"x60"	62"x72"	4200	1 1/2
4	60"x80"	72"x92"	4800	2

"CHAMPION" Improved TEMPERATURE CONTROLLED Developing Sinks

MAINTAINS EVEN TEMPERATURE WITHIN A FRACTION OF A DEGREE

Features:

- ✓ Recirculating pump equalizes sink water temperature by forced flow of water around and under developing trays.
- ✓ Will maintain separate desired temperatures for sink trays (heating and cooling) and for storage compartment (cooling) to within a fraction of a degree of setting.
- ✓ Equipped with latest type hermetically sealed, trouble free refrigerating unit.
- ✓ In operation a continuous flow of water is not required. Result: no water wasted.



- ✓ Disposal trough for tray contents in back for convenience.
- ✓ High back splash, sink aprons, etc. constructed of polished stainless steel, heliarc welded.

#1.....3 Trays.....	20x24 Film Size.....	32 1/2" x 74"
#2.....3 Trays.....	26x30 Film Size.....	39" x 93"
#3.....3 Trays.....	30x40 Film Size.....	49" x 105"

... and other sizes available for your special requirements.

manufactured by **H. SCHMIDT & CO.**

ESTABLISHED 1891

317 S. Paulina St., Chicago 12, Ill.





When the Accent is on **WHITE** . . .

(as in this illustration for an advertisement of Rinso)

... remember, **WHITES ARE WHITER,**
REPRODUCTIONS ARE BRIGHTER

on BECKETT

Brilliant **OPAQUE**

NOTE. The headline of the Rinso ad reads, "When it's got to be really *white*—use Rinso with SOLIUM." The caption under the photo reads, "Marie and Theresa Mallen of Philadelphia bloom like spring flowers in their Rinso-White carriage cover."

Free



White as a "Starlight" rose

—if you request it on your business letterhead—
complete sample book of Beckett Brilliant Opaque
—the super-quality offset paper and its
companion cover stock.

BECKETT
Brilliant
OPAQUE

Super-quality stock,
noted for its whiteness,
and for its opacity.
Equally suitable for
offset and letterpress

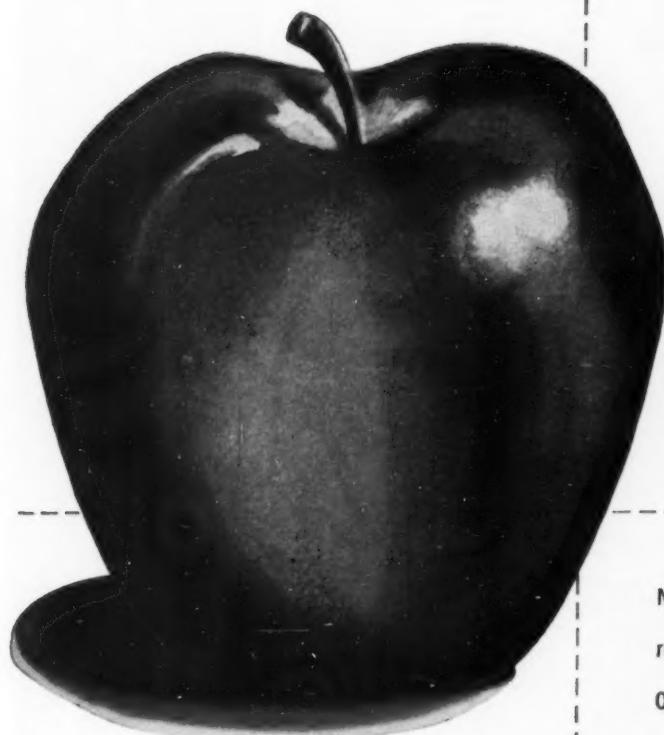
COMPLETE RANGE OF COVER
AND BOOK PAPER WEIGHTS

THE
BECKETT
PAPER COMPANY

Makers of Good



ince 1848



without color



this apple doesn't tantalize

color tells
color sells

Nature sells more apples when they are red-ripe,
ready to eat. The color tells—the color sells.
On circulars or broadsides—on ads or packages—
on wrappers or posters—color will whet the appetite,
stimulate interest, create a demand. Driscoll
color tells—Driscoll color sells.

Martin Driscoll & Co.

610 Federal Street, Chicago 5, Illinois

LITHOGRAPHIC · LETTERPRESS AND CARTON INKS

MODERN LITHOGRAPHY, May, 1954

30% OFFSET PRESS MORE PRINTING AREA

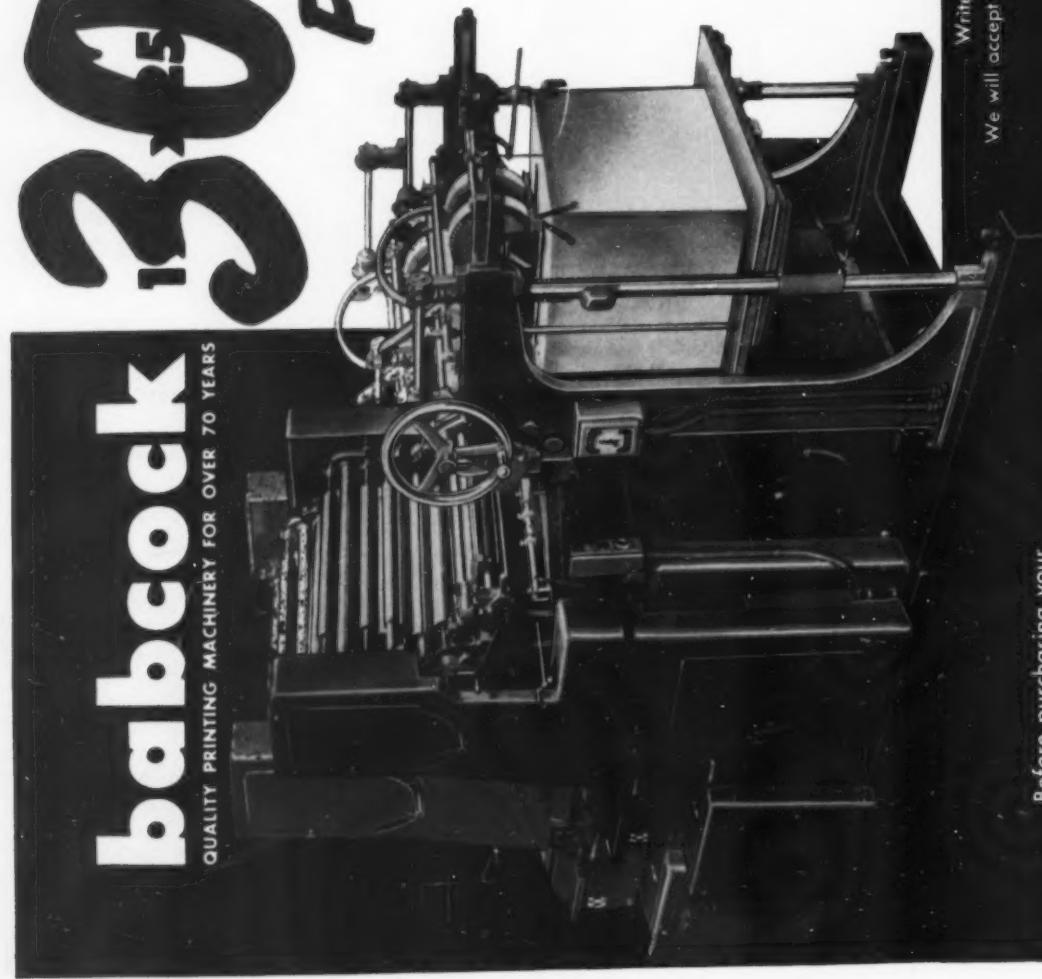
BABCOCK... the new standard in the small offset press field gives you...

30% more printing area than
size any 17" x 22".

The only small offset press
built for long life... 6400 lbs.
of efficiency!

The only small press with large
press design, and operation.
rigidity

Check Babcock's features a-
gainst all competitive sizes.
features The best buy in small offset
price field.



Write or Wire for Complete New Catalog and Delivery Information
We will accept any used machinery in trade. All parts, sales and service from Chicago

Before purchasing your
small offset press...
ask to see the new **babcock**

BABCOCK SALES & SERVICE CO.
Division of Ipec, Incorporated
165 N. ABERDEEN ST. • CHICAGO 7, ILLINOIS • STEELEY 3-1444

5

**GOOD REASONS YOU'LL
PROFIT BY USING
EITHER ONE
OF THESE**

We Carry
Imported French
Molleton

Seamol
Aquatex
and Dampabase



"OVER A HALF CENTURY"
OF SERVICE



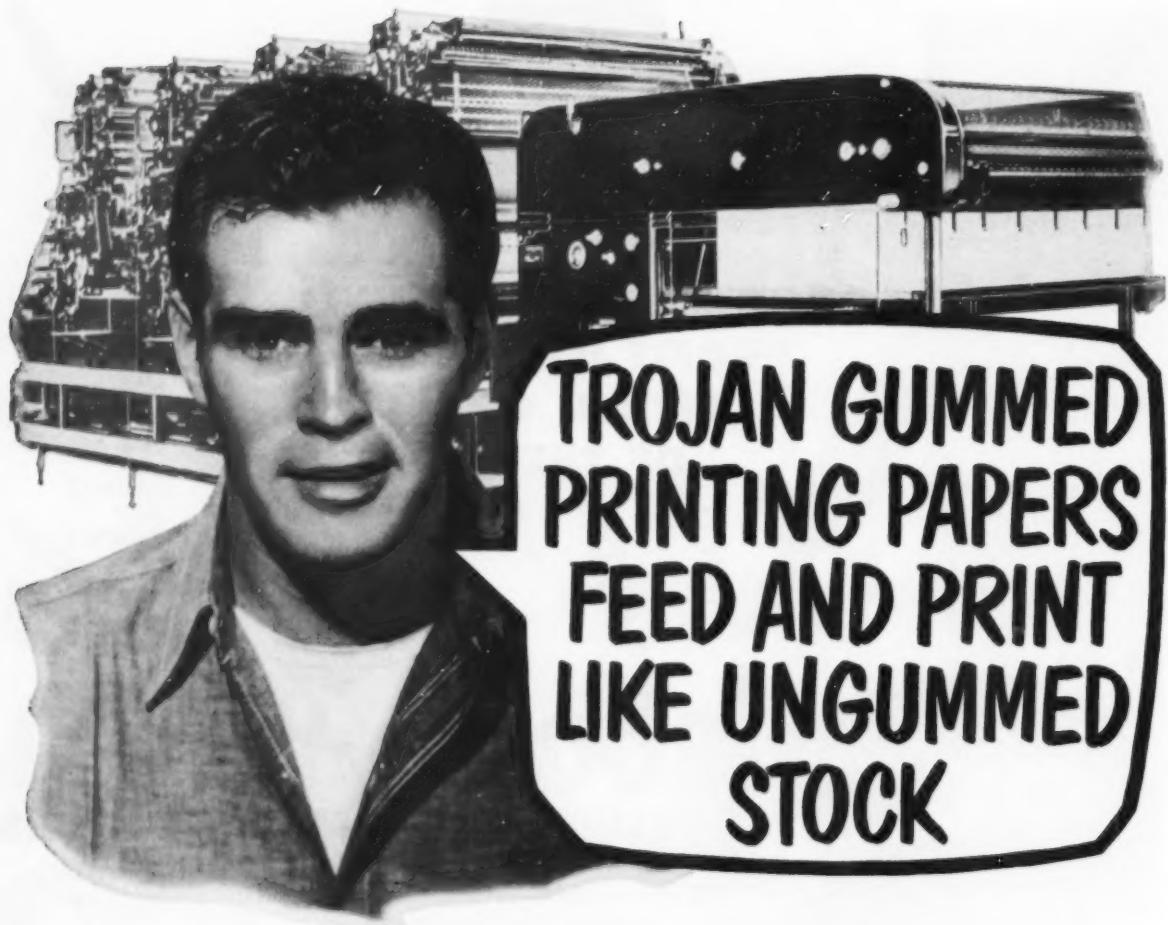
Manufacturers of
ELECTRON-O-PLATE machines

MEMBER: Lithographic Technical Foundation—National Association of Photo Lithographers—National Association of Printing-Ink Makers—National Printing-Ink Research Association—N. Y. Employing Printers Association.

J. H. & G. B.

Siebold INC.
MANUFACTURERS OF
PRINTING, LITHOGRAPHIC
INKS AND SUPPLIES

150 VARICK STREET • Dept. ML • NEW YORK 13, N. Y.



**A Complete Line of
Gummed Printing Papers
in Sheets and Rolls**

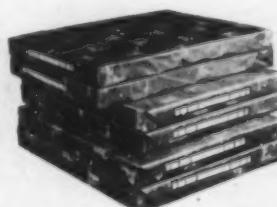
LABEL PAPERS
STAMP PAPERS
LAMINATED FOILS
LAMINATED PAPERS
LAMINATED FABRICS
HEAT SEAL PAPERS
HEAT SEAL FOILS

Send for Sample Book

You need the TROJAN Gummed Printing Paper Sample Book in your files as an aid in estimating, selling and ordering.
—WRITE TODAY.



TROJAN Gummed Printing Papers have the all-essential qualities necessary for profitable gummed label, seal and sticker work. They are easy to handle and give fine reproduction. The Trojan line includes papers for both letterpress and offset. They are fine name papers, scientifically gummed with adhesives especially developed for specific purposes. TROJAN Gummed Printing Papers are available in a wide variety of weights, finishes and colors . . . exactly the *right* paper for every job.



**The
GUMMED PRODUCTS
Company**

... Specialists in the gumming of
printing papers and sealing tapes

Main Offices and Mills: TROY, OHIO—Sales Offices: Atlanta, Chicago, Cincinnati, Cleveland, Los Angeles, New York, Philadelphia, St. Louis, San Francisco—Distributors from coast to coast.

YOU'LL CROW TOO...

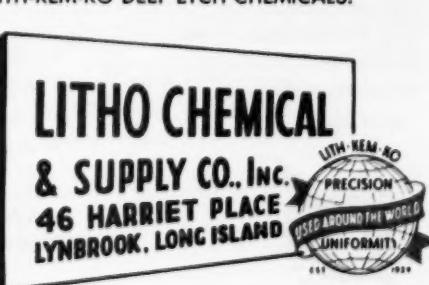
WHEN YOU SEE THE
RESULTS YOU GET WITH
LITH-KEM-KO
DEEP ETCH
CHEMICALS



Every day more and more lithographers are using LITH-KEM-KO DEEP ETCH CHEMICALS — and every day they sing louder praise of the fine quality and exceptional work which these chemicals produce.

From the sensitizer, right down the line to the protective asphaltum solution, each chemical is made with laboratory precision and control. Constant checking and testing insure the same even quality — the quality that means a smooth running plate department in your plant. Yes, you'll crow too — when you see the results from LITH-KEM-KO DEEP ETCH CHEMICALS.

LITH-KEM-KO DEEP ETCH
CHEMICALS are available from
dealers from coast-to-coast and
in Canada.



SO BRILLIANTLY WHITE BECAUSE IT'S MADE WITH PURE SPRING WATER
... and a paper is only as good as the water it's made with!



HAMILTON BOND

LIES FLAT . . . because it's pre-conditioned and moisture-proof wrapped.

PRINTS WELL . . . because it has a beautifully smooth surface, is genuinely watermarked, and is precision cut.

WON'T FUZZ OR LINT . . . because it is surface-sized.

IS UNIFORM IN QUALITY . . . because its pulps are blended *right* from the start, and testing keeps every sheet up to snuff.

White in 4 weights—11 colors in 3 weights

LETTERHEAD STYLE BOOK WILL HELP YOU SELL MORE LETTERHEADS

A wonderful demonstrator and a storehouse of ideas, Hamilton's Letterhead Style Book shows how distinctive letterheads can be designed with type faces in the case of practically every printer. It can help any printer build his business. A copy is yours for the asking . . . and it's worth asking for!

HAMILTON BUSINESS PAPERS include Hamilton Bond, Hamilton Bond Script, Hamilton Ledger, Hamilton Mimeo Bond, Hamilton Duplicator, Hamilton Vellum, Hamilton Offset.

HAMILTON TEXT AND COVER PAPERS offer interesting, colorful backgrounds for distinctive advertising literature. Unusual surfaces and exciting colors galore! See gay new Carousel—a beautiful paper.



W. C. HAMILTON & SONS • Miquon, Pa.
Offices in New York, Chicago, Los Angeles

Owners OF Strong GRAFARC FULLY AUTOMATIC, HIGH INTENSITY ARC LAMPS Write This Ad

- POWERFUL
- UNIFORM COVERAGE
- SHARPER REPRODUCTION
- LIGHT STEADINESS
- 50% SAVING IN EXPOSURE TIME
- DOUBLES CAPACITY
- ECONOMICAL
- MAKES JOBS EASIER
- EFFICIENT
- TROUBLE-FREE

SO
One of the best investments we've ever made in shop equipment. —Phoenix platemaker.
One of our proudest possessions. —New York City printer.
We wonder how we got along without it for so long. —Salt Lake City lithographer.
We would hate to return to the older type. —Binghamton, N.Y., lithographer.

- The most important and pleasing features are the coverage we get on the entire copy board, and the ease with which we 'punch through' dense Kodachromes. —New York City platemaker.
- We have been particularly pleased in its uniform coverage of large areas. —Louisville printer.
- The single light produces a clearer, sharper reproduction, avoiding the refraction from a double light. —San Francisco platemaker.
- There is no fluctuation in lighting. —St. Louis printer.
- Has enabled us to reduce our exposures of deep-etch plates by two minutes and thirty seconds, and on flat plates, one minute, which certainly is a great saving to us. —Winnipeg printer & lithographer.
Exposure time on photo-composing plates has been cut in half and with less than perfect contact, a good image is still retained.
—Large industrial company.
- Cut our printing time in half. —Los Angeles platemaker.
- We have been able to shorten the time of exposure approximately 50% on both camera and monotype composer.
—Portland, Oregon, industrial company.
- Has doubled our capacity in making plates. —Indianapolis lithographer.
- The saving in current has probably paid for the lamp, in addition to the saving in time in making prints. —Waco, Texas, platemaker.
- The mechanical feed system takes a great deal of the fuss and bother out of light adjustment and saves time. Makes our job easier. —Buffalo platemaker.
- The voltage control mechanism assures maximum efficiency at all times. —Pittsburgh platemaker.
- Trouble-free operation without shut down time. —A leading map maker.

USE COUPON NOW TO OBTAIN FREE LITERATURE ON MODELS FOR ALL PHOTO-MECHANICAL REPRODUCTION PROCESSES

THE STRONG ELECTRIC CORPORATION
17 CITY PARK AVENUE • TOLEDO 2, OHIO

Please send free literature and prices on Strong Grafarc Lamps.

NAME _____
FIRM _____
STREET _____
CITY & STATE _____
NAME OF SUPPLIER _____

STILL TIME TO ENTER!



Nekoosa BOND
MADE IN U.S.A.

\$14,000.00

LETTERHEAD CONTEST

PRIZES FOR PRINTERS

You can win as much as

\$275.00

Don't miss out on this profitable, easy-to-enter contest. Just send in letterheads you have printed, lithographed or engraved on Nekoosa bond. All printers—large or small—have an equal chance—because we are encouraging local entries all over the country! Hurry! Contest ends July 31, 1954.

Letterhead Contest
NEKOOSA-EDWARDS PAPER COMPANY
Port Edwards, Wisconsin

Please send official rules and entry blanks for Nekoosa Bond Letterhead Contest.

Name.....

Company.....

Address.....

City..... State.....

CONTEST CLOSES JULY 31, 1954

E

MAIL THIS COUPON



The Lithoprint is designed to accommodate small short run jobs many of which are now being produced in offices on duplicating equipment. Letterheads, business forms, price lists and catalog sheets, flyers and throw-aways, bulletins, house organs, etc., can now be printed in record time. Engineered and built to produce this kind of work, the Miehle 17 Lithoprint will turn out clean sharp images in line or half-tone, black and white or color. Simplified operating controls, lightning-fast plate mounting and easy adjustments enable the operator to switch from job to job quickly.



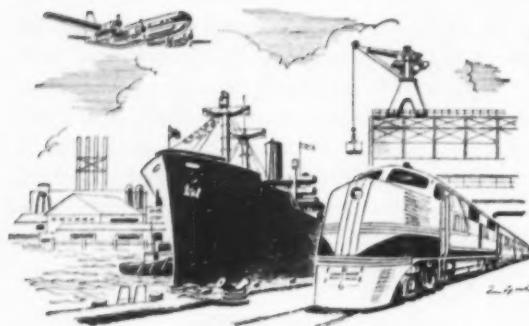
Sheet Size 14 x 20"
Design Size 13 x 17 1/4"
Speeds up to 5000

THE MIEHLE-FOUNT This revolutionary water control system eliminates dampening rollers. Ink rollers simultaneously supply ink and moisture to the plate in correct proportions to insure proper printing conditions.

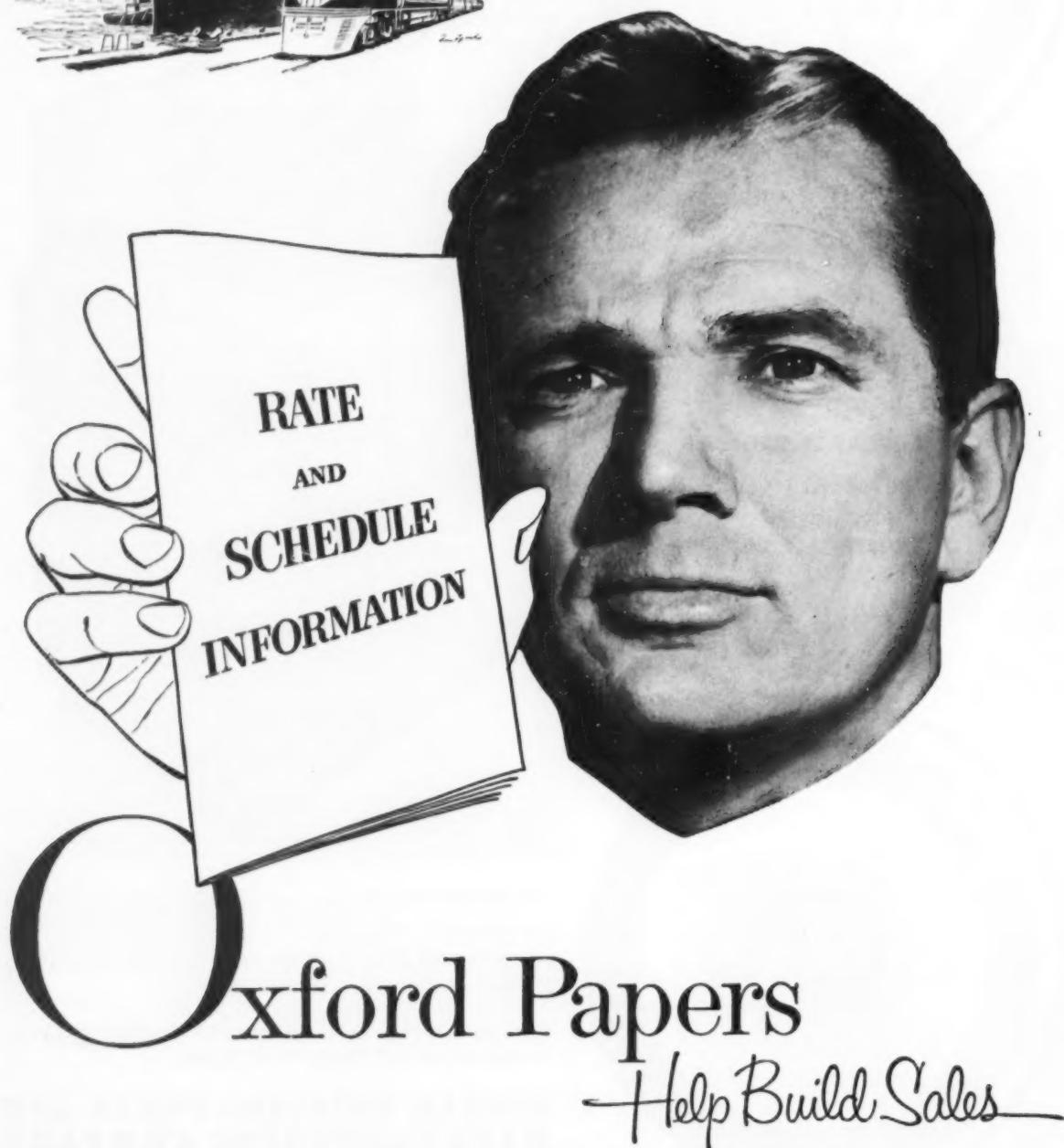
Don't delay! Send for the folder which describes this newest member of the Miehle Offset Family.

**MIEHLE PRINTING PRESS AND
MANUFACTURING COMPANY**
Chicago 8, Illinois

Keeping pace with a world-wide market



Each day our land, sea and air carriers supply America's needs and distribute her products across the world. For the millions of schedules and information bulletins, vital to this complex effort, Oxford produces a variety of serviceable, easy-printing grades. And, for these carriers' colorful passenger promotions, Oxford supplies the fine quality papers which help depict the pleasures of travel. In each case, Oxford Papers are proving fit foundation for pages that sell . . . *let them help you.*



Oxford Papers

Help Build Sales

OXFORD PAPER COMPANY, 230 Park Avenue, New York 17, N. Y. • OXFORD MIAMI PAPER COMPANY, 35 East Wacker Drive, Chicago 1, Ill.
Mills at Rumford, Maine, and West Carrollton, Ohio

Benith DOWN DRAFT DEEP ETCH TABLE



MODERN LITHOGRAPHY, May, 1954

160,000 square feet in a huge modern plant, fully equipped with the finest machine tools. Zarkin makes photo-mechanical equipment for all types of litho offset production. Suppliers since 1928 to top lithographers in the country as well as many U. S. Government agencies.

OFFSET PRESSES & PLANTS

Whether it be one press or a complete plant, let Zarkin's experts assist you on production planning and plant layout without obligation.

PRESSES & PLANTS BOUGHT

We buy and take in trade, all late models of every type of graphic arts equipment. From single units to complete plants. CALL Astoria 4-0808.

OFFSET PRESSES REBUILT

Not just reconditioned....Zarkin-rebuilt means positive "like-new" guarantee. Every operation in the rebuilding of presses and other equipment is done entirely in our huge machine shop by our own highly skilled specialists.

LITHO PLATE GRANERS

The famous "Standard of the World"—used all over the Globe!

PLATE WHIRLERS, DOWN DRAFT TABLES, WASH SINKS, LAYOUT TABLES, VACUUM FRAMES, TEMPERATURE CONTROLLED SINKS, etc.

Our engineering & design department is available at all times for the design and manufacture of special equipment

AN ABSOLUTE MUST FOR YOUR SHOP!

Powerful heavy duty suction blower completely removes toxic fumes from the working area. Platemakers are not handicapped by irritating fumes and vapors, so your production and quality zooms 'way up!

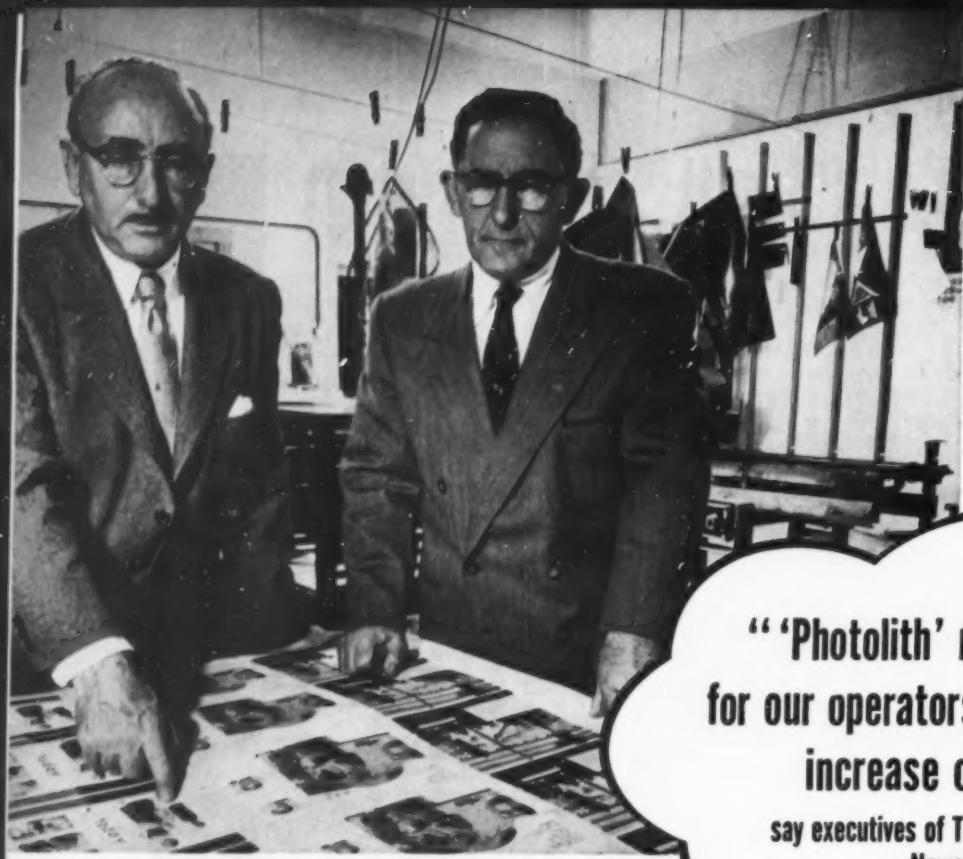
The working surface is HERCULITE, a specially made shock and acid-resistant plate glass.

The tub is $3/16$ " steel, welded into a perfect one-piece body—and vulcanized inside and out with $3/16$ " rubber, bonded permanently to the steel, affording complete resistance to acid and rust. Even the blower is protected with four baked coats of Bakelite acid-resist lacquer. All corners are rounded for platemaker's comfort.

ZARKIN MACHINING COMPANY INC.

THE FINEST IN PHOTO-MECHANICAL EQUIPMENT SINCE 1928
34-19 TENTH STREET • LONG ISLAND CITY 6, NEW YORK • ASTORIA 4-0808





Mr. Samuel Denburg, treasurer of The Barton Press, Inc., goes over a lithograph proof with vice president Harry Denburg. Both agree, "It's good to know that if we have a problem at any time, we can always count on our Du Pont representative to help us out."

**"'Photolith' makes it easier
for our operators...enables us to
increase our output"**

say executives of The Barton Press, Inc.,
Newark, N. J.



Mr. Carl Depner, foreman, discusses a layout problem with stripper Alvin Liebeskind at one of the stripping tables. The excellent lie-flat qualities of "Photolith" are a big advantage here.

In offset, it's more often the negative than any other single material that can influence the quality of printing and the speed of operation. "That's why we've been using Du Pont 'Photolith' since 1940," adds Carl Depner, foreman of The Barton Press, Inc., the largest commercial printing house in New Jersey.

Mr. Depner cites the qualities of "Photolith" which have earned enthusiastic acceptance at Barton's. "The consistent emulsion qualities of 'Photolith' and ease of handling are, of course, big advantages to us. But what I like most about it is the flat-lying, easy-to-retouch characteristic. For good registration, we must have a film which

will maintain its dimensions within very close tolerances and lie completely flat on the stripping table, and we couldn't ask for more than we are getting from the Du Pont film. 'Photolith' has an ideal retouching 'tooth,' takes fine etching, but resists scratches and pin-holes—saves us a lot of time in the finishing process."

If you're not already using Du Pont "Photolith" lithographic film in your plant . . . test it soon. More than likely, it can help solve your problems, too. For detailed information, write: E. I. du Pont de Nemours & Co. (Inc.), Photo Products Dept., Wilmington 98, Delaware. In Canada: Canadian Industries, Ltd., Montreal.



Haig Zolian, another Barton Press cameraman, reports "Photolith" has extreme latitude that permits us considerable manipulation in the darkroom.



REG. U. S. PAT. OFF.
BETTER THINGS FOR BETTER LIVING . . . THROUGH CHEMISTRY

SPECIFY DU PONT "PHOTOLITH" LITHOGRAPHIC FILM

GUEST

Editorials

By Andrew Balika

President National Association of Litho Clubs



THE lithographic industry today is enjoying one of the greatest booms in its history. This boom includes increases in number of employees, number of shops, new equipment, increase in dollar volume, and definitely an increase in research and new methods.

It would be foolish to assume that the various technical releases by the many contributing companies and authors is just a means of keeping abreast of the lithographic industry's progress. Many technical articles published are taken too lightly by the majority of the lithographers, as there is entirely too much to digest before separating the good and useful material from the impractical, or expensive tests that would be necessary before putting the ideas into operation. Many lithographers do not recognize that progress of our industry today can definitely be traced back to research and suggestions of a few years back. It is therefore imperative that the technical information be made available to the lithographers in our industry.

The various organizations in the lithographic industry, such as, L.T.F., T.A.G.A., N.A.P.L., L.N.A., N.A.L.C. and Education Council of the

Graphic Arts all are endeavoring to help the employees in our industry. A main purpose of all these organizations is to spread technical information pertaining to any new methods, plus the application of the older methods, to do a better, more economical job today. They are doing a commendable job, as records of the progress of the industry show.

The N.A.L.C. recognized that entirely too much of the technical material was not getting into the hands of the men who could do the most good for their companies. It was decided that the N.A.L.C. would develop a mailing list of all of its members, and have the technical information mailed to each member's home. This has been done very successfully, through the cooperation of many technical sources.

Many companies supplying the Lithographic Industry have furnished their most highly skilled technicians to address the Litho Clubs at their monthly meetings. These talks, movies and demonstrations have brought the new ideas directly to the men in the industry. This method of getting this information to the lithographers is very important, as the subject matter has been thoroughly checked

(Continued on Page 89)

LNA Award Winners

SEVERAL hundred persons were expected to attend the opening exhibition of the winning entries in the 4th Lithographic Awards Competition and Exhibit, sponsored by the Lithographers National Association, held May 7 at the Biltmore Hotel, New York. The exhibit was to remain at the Biltmore through May 14.

The initial showing of the exhibit includes a record-breaking number of 252 prize-winning pieces chosen as the finest offset-lithography produced in 1953 from more than 1,600 entries in 44 classifications of diversified material. This year's competition has 55 more winners than the previous year.

Ralph D. Cole, chairman of the

LNA Lithographic Promotion Committee responsible for conducting the 4th Awards Competition, was in charge of the brief ceremonies at the opening exhibit.

The winners will be displayed at the LNA Convention at White Sulphur Springs, W. Va., from June 7 to 9, and later travel for a year to the principal cities.

First, Second, Third Place Winners

DIRECT MAIL ADVERTISING

Folders and Broadsides

Award	Title
1st	PYRIBENZAMINE FOLDERS
2nd	THIS IS A HOUSE
3rd	TERRAMYCIN FOLDER

Booklets and Pamphlets

1st	DOUGLAS OVERWATER DC-7
2nd	CORONATION SOUVENIR
3rd	THE TWENTY THIRD PSALM

Catalogs

1st	CHRYSLER IMPERIAL Catalog
2nd	FORD FOR FIFTY FOUR
3rd	GOLDEN BOOKS FALL—1953

Covers, Inserts and Signatures

1st	FOR A CONVINCING DEMONSTRATION
2nd	WESTVACO INSPIRATIONS
3rd	LIVESTOCK COVER

Lithographer's Own Promotion

1st	FIVE SCORE AND NINE YEARS AGO
2nd	GIFT CARTON FOR PLAYING CARDS
3rd	OSWALD HERPY Folders

Material in One- or Two-Colors

1st	NEWS BACKGROUND FOR SELLING
2nd	MISTER PLUS
3rd	EXCURSION

ANNUAL REPORTS

All

1st	1952 ANNUAL REPORT
2nd	ANNUAL REPORT
3rd	POWER & LIGHT Annual Report

POINT-OF-PURCHASE MATERIAL

Window Displays, Flat-Plane

1st	DRENE GIRL DISPLAY
2nd	SUCRETS GIRL IN RED HAT
3rd	CHESAPEAKE BAY

Window Displays, Multi-Plane

1st	SCHAFFER BARBECUE
2nd	DIAL SHAMPOO Display
3rd	THREE-WAY HOME PERMANENT DISPLAY

Client	Lithographer
Ciba Pharmaceutical Products Inc.	Colorpress
CBS Television	Crafton Graphic Co. Inc.
Chas. Pfizer & Co. Inc.	Affiliated Litho. Inc.

Douglas Aircraft Co.
CBS Television
Homer H. Boelter Litho.

Homer H. Boelter Litho.
Crafton Graphic Co. Inc.
Homer H. Boelter Litho.

Chrysler Div.-Chrysler Corp.
Ford Motor Co.
Simon & Schuster

The Regensteiner Corp.
Western Prtg. & Litho. Co.
Western Prtg. & Litho. Co.

Chillicothe Paper Co.
West Virginia Pulp & Paper Co.
Lederle Laboratories

The E. F. Schmidt Co.
Ketterlinus Litho. Mfg. Co.
Kindred MacLean & Co. Inc.

Brett Litho. Co.
The United States Prtg. & Litho. Co.
Baker-Britt Corp.

Brett Litho. Co.
The U. S. Prtg. & Litho. Co.
Baker-Britt Corp.

Time Inc.
Mutual Broadcasting System Inc.
National Broadcasting Co.

Acweltone Corp.
Crafton Graphic Co. Inc.
Benart Photo Offset

Armour Research Foundation, Ill. Inst. of Tech.
Permanente Cement Co.
Kansas City P & L Co.

The Veritone Co.
Kaiser Graphic Arts
R. M. Rigby Prtg. Co.

Procter and Gamble
Sharp & Dohme, Inc.
Johnson Motors

The E. F. Schmidt Co.
Niagara Litho. Co.
Western Prtg. & Litho. Co.

F. & M. Schaefer Brewing Co.
Armour & Co.
Helena Rubinstein Inc.

Einson-Freeman Co. Inc.
Magill-Weinheimer Co.
Industrial Litho. Co. Inc.

Certificates of Awards were presented to the clients and lithographers responsible for the creation and production of all the winners. The 1st, 2nd and 3rd awards winners were reproduced in the competition catalog and credits accorded those pieces receiving honorable mention. The awards catalog was distributed at the opening and mailed to 25,000 advertisers and lithographers throughout the country.

The panel of judges which selected the winners characterized this year's crop of lithographic material as a highly representative cross-section of the versatility and scope of the process. The judges noted that "the quality of the lithography was singularly outstanding" and that "the art, design and functional value was of high calibre and dominantly in good taste".

The distribution of the material in the various classifications, which also included entries from Canada and Hawaii, was considered the best in the history of the competition. The greatest number of entries were recorded in the direct-mail advertising, point-of-purchase, display, packaging, poster, books and book jackets, and magazine and house organ categories.

Nation-wide interest in the competition — the only one of its kind — was evidenced by the fact that national accounts and advertising agencies entered as much material as the lithographers who participated. The pharmaceutical, radio and television, airlines, automotive, liquor and beer, food and candy, tobacco, banks, publishing and motion picture industries were well represented in the competition.

In addition to Mr. Cole, other members of the promotion committee who planned this year's competition, were: John H. Eleveld, Jr., Michigan Lithographing Co.; William H. Glover, Jr., Sweeney Lithograph Co., Inc.; George P. Hughes, Kindred, MacLean & Co.; T. P. Mahoney, The Regensteiner Corp.; A. G. McCormick, Jr., McCormick-Armstrong Co., Inc.; Howard C. Minnich, The United States Printing and Lithograph Co.; C. A. Nordberg, Chicago Offset Printing Co.; George

Menu. First place was wca by Security Litho Co. with this job for American President Lines.



24-Sheet Poster for Ford won first place in this class. It was produced by U. S. Printing & Litho. Co.

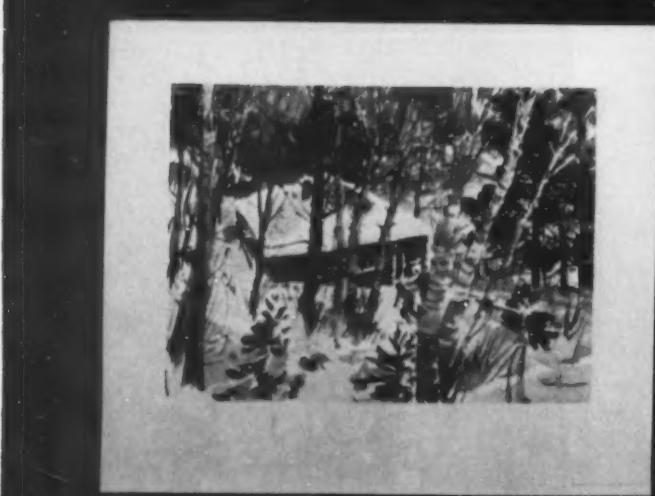


Maps (not including road maps). Copier Litho Corp., Cleveland, won first place with this picture map.



Counter Displays. First prize went to Carter & Galantin, Los Angeles, for this General Motors display.





J. Walsh, Offset Engravers Associates, Inc.; Edward K. Whitmore, Oberly & Newell Lithograph Corp.; Harold D. Spencer, Western Printing & Lithographing Co. and Herbert W. Morse, LNA Staff Representative.

Lester J. Scott of the United States Printing and Lithograph Co. was chairman of the Awards and Exhibit Committee. William Longyear of Pratt Institute was general chairman of the panel of judges. The awards catalog and other competition brochures were designed by Lester Beall of New York.

The winners of the first three awards in each class are given in the accompanying listing.

Unclassified. First place in this category was won by Sampson-Matthews Ltd., for Seagram's Cities of Canada booklet (top).

Magazines and House Organs. First place winners were the Veritone Co. and Magill-Weinsheimer Co., both of Chicago.

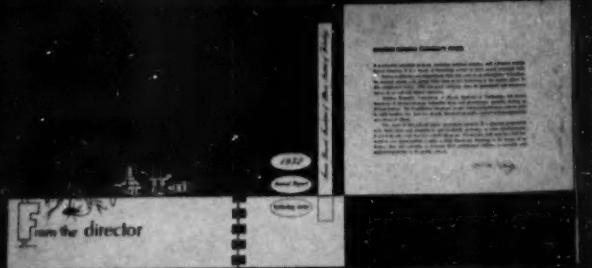
Juvenile Picture Books. Western Printing & Litho Co. won first place with Simon & Schuster's Golden Bible.

Art Print. First place was won by E. F. Schmidt Co., Milwaukee, with the Christmas water color shown here.

Award	Title	Client	Lithographer
Light or Motion Displays			
1st	SHAEFFER'S SNORKEL Display	W. A. Sheaffer Pen Co.	Ketterlinus Litho. Mfg. Co.
2nd	SEAGRAM'S 7 CROWN "VIDEX" Transparency	Seagram-Distillers Corp.	Sweeney Litho. Co.
3rd	FALSTAFF-HOME HOSPITALITY TIME	Falstaff Brewing Co.	Schmidt Litho. Co.
Counter Merchandisers and Displays			
1st	CHEVROLET ANIMATED SALES MAKER	General Motors Photo Div.	Carter & Galantin, Los Angeles
2nd	RIDING HOOD RED LIPSTICK	Sales Builders, Max Factor Make-Up	The U. S. Prtg. & Litho. Co.
3rd	PACKARD ANIMATED COUNTER CHART	Packard Motor Car Co.	Carter & Galantin, Los Angeles
Floor Merchandisers and Displays			
1st	CHRISTMAS DISPLAY	General Mills, Inc.	Forbes Litho. Mfg. Co.
2nd	ENGLANDER POLE Display	The Englander Co.	Philipp Litho. Co.
3rd	BALLANTINE GIRL	P. Ballantine & Sons	Einson-Freeman Co. Inc.
Miscellaneous (shelf talkers, window strips, price cards, banners, etc.)			
1st	HEIRLOOM STERLING Frame Card	Oneida Ltd.	Kindred, MacLean & Co. Inc.
2nd	PILLSBURY SELF FRAMED PANELS	Pillsbury Mills Inc.	Einson-Freeman Co. Inc.
3rd	FALSTAFF STREAMERS	Falstaff Brewing Co.	Schmidt Litho. Co.
POSTERS			
24-Sheet Posters			
1st	THE ONLY CONVERTIBLE THAT OUTSELLS FORD	Ford Motor Co.	The U. S. Prtg. & Litho. Co.
2nd	RED HEAD WITH STOLE	Pepsi Cola Co.	The U. S. Prtg. & Litho. Co.
3rd	SAILOR GIRL	P. Ballantine & Sons	The U. S. Prtg. & Litho. Co.
One, 2, 3-sheet, Truck, Wall, Window, etc., Posters			
1st	HELLO DELICIOUS	Washington State Apple Commission	The U. S. Prtg. & Litho. Co.
2nd	CHRYSLER NEW YORKER	Chrysler Div.-Chrysler Corp.	The Regensteiner Corp.
3rd	NABISCO CARNIVAL OF FAVORITES	National Biscuit Co.	American Colortype Co.
Wall Charts			
1st	SCHLAGE LOCKS	Schlage Lock Co.	H. S. Crocker Co. Inc.
2nd	GENEOLOGY OF LOCKHEED AIRCRAFT	Lockheed Aircraft Corp.	Western Litho. Co.
3rd	THE GAME FISH CYCLOPEDIA	Seagram Distillers Corp.	Consolidated Litho. Corp.
DISPLAY CARDS			
Car Card, Bus, End Cards (On board or mounted)			
1st	LUCKY STRIKE BLONDE GIRL	American Tobacco Co.	The U. S. Prtg. & Litho. Co.
2nd	CHESTERFIELD CAR CARD	Liggett & Myers Tobacco Co.	Industrial Litho. Co. Inc.
3rd	LUCKY STRIKE YACHTSMAN	American Tobacco Co.	The U. S. Prtg. & Litho. Co.
PACKAGING MATERIAL			
Labels			
1st	KENT CIGARETTES	P. Lorillard Co.	The U. S. Prtg. & Litho. Co.
2nd	YELLOW BOW CANNED FOODS	Sun Garden Packing Co.	The U. S. Prtg. & Litho. Co.
3rd	CAPITOL ALBUM Labels	Capitol Records, Inc.	The Wickersham Press Inc.
Wrappers			
1st	COCKTAIL TOWELS	Marion's Dish Towels	Western Litho. Co.
2nd	MARSH-MELODIES-OCTAGON	Barricini Candy Co.	Brett Litho. Co.
3rd	MASTERPIECES IN CHOCOLATES	Maxfield Candy Co.	Western Litho. Co.
Cartons			
1st	PRIVATE STOCK	Park & Tilford Dist. Corp.	The Lord Baltimore Press
2nd	CHERRIES IN THE SNOW	Revlon Products Corp.	The Lord Baltimore Press
3rd	CHESTERFIELD Christmas Scene	Liggett & Myers Tobacco Co.	Forbes Litho. Mfg. Co.
BANK AND COMMERCIAL STATIONERY			
Letterheads			
1st	PHILIP LOFTIS	Philip Loftis	Dowdell-Merrill, Inc.
2nd	JEWEL PAINT & VARNISH CO.	Jewel Paint & Varnish Co.	Weber Litho. Co.
3rd	McFADDEN & MILLER	McFadden & Miller	Dowdell-Merrill, Inc.
Miscellaneous — Envelopes, Blotters, etc.			
1st	PROVIDENT 1954 BLOTTERS	Provident Trust Co.	Ketterlinus Litho. Mfg. Co.
2nd	COCA-COLA BLOTTER	Coca-Cola Bottling Co.	Courier-Journal Litho. Co.
3rd	FIRST SECURITY BLOTTERS	First Security Bank of Utah & Idaho	Wheelwright Litho. Co.
Commercial Checks			
1st	COMMERCIAL CHECK	St. Paul Structural Steel Co.	Weber Litho. Co.
2nd	COMMERCIAL CHECKS	Stanley G. Flagg & Co. Inc.	Dennison & Sons
3rd	COMMERCIAL CHECKS	The Mutual Benefit Life	Dennison & Sons
Bank Checks and Drafts			
1st	BANK CHECKS	Hartford Nat'l Bank & Trust Co.	Kellogg & Bulkeley Div., Conn. Printers, Inc.
2nd	BANK CHECKS	The Groton Bank & Trust Co.	Dennison & Sons
3rd	BANK CHECKS	National Grand Bank	Dennison & Sons
Matched Stationery (set) for same client			
1st	KWIKSET STATIONERY	Kwikset Powdered Metal Products	Jeffries Banknote Co.
2nd	DRAKE PRESS Stationery	The Drake Press	The Drake Press
3rd	ST. PAUL STRUCTURAL STEEL Stationery	St. Paul Structural Steel Co.	Weber Litho. Co.
BOOKS AND BOOK JACKETS			
Juvenile — Picture			
1st	THE GOLDEN BIBLE	Simon & Schuster Inc.	Western Prtg. & Litho. Co.
2nd	THE GOLDEN BUNNY	Simon & Schuster Inc.	Western Prtg. & Litho. Co.
3rd	THE GOLDEN BOOK OF LITTLE VERSES	Simon & Schuster Inc.	Western Prtg. & Litho. Co.
Juvenile — Text			
1st	ALICE IN WONDERLAND	Panda Prints, Inc.	Edward Stern & Co.
2nd	WILLIE WHITETAIL	Fisherman Press Inc.	Nielsen Litho. Co.
3rd	DROOPY	Houghton-Mifflin Co.	Forbes Litho. Mfg. Co.

<i>Award</i>	<i>Title</i>	<i>Client</i>	<i>Lithographer</i>
Trade, Text, other Books			
1st	STICKS & STONES	Herbick & Held Prtg. Co.	Herbick & Held Prtg. Co.
2nd	THE HOLLY TREE	Typographic Service, Inc.	Independence Press, Inc.
3rd	POCKET LIBRARY OF GREAT ART	Harry N. Abrams, Inc.	The Meehan Tooker Co. Inc.
Book Jackets			
1st	CAVALCADE OF COMEDY	Simon & Schuster	Reehl Litho.
2nd	A TREASURY OF HYMNS	Simon & Schuster	Reehl Litho.
3rd	TRUE BOOK OF PETS	Children's Press	Weber Litho. Co.
MAGAZINES AND HOUSE ORGANS			
Complete Publications			
1st	WHAT'S NEW	Abbott Laboratories	The Veritone Co. & Magill-Weinsheimer
2nd	ARIZONA HIGHWAYS	Arizona State Highway Commission	W. A. Krueger Co.
3rd	LEDERLE BULLETIN	Lederle Laboratories	Kindred, MacLean & Co. Inc. & Niagara Litho. Co.
Covers Only			
1st	CORONET Cover	Esquire Inc.	The Regensteiner Corp.
2nd	PAGEANT — JANUARY 1953 Cover	Hillman Periodicals	The Regensteiner Corp.
Signatures and Insets			
1st	ESQUIRE'S AVENUES OF FASHION	Esquire Inc.	The Regensteiner Corp.
2nd	CHILDREN'S FRIEND MAGAZINE	Church of Jesus Christ of Latter Day Saints	H. S. Crocker Co. Inc.
3rd	IPI LITHOGEM Insets	Interchemical Corp., Prtg. Ink Div.	Crafton Graphic Co. Inc.
MAPS			
Road Maps			
1st	MINNESOTA HIGHWAY MAP	State of Minnesota Highway Dept.	Harrison & Smith Co.
2nd	ARIZONA ROAD MAP	Arizona State Highway Commission	Rand McNally Co.
3rd	WEST VIRGINIA 1953 HIGHWAY MAP	West Virginia State Road Commission	Mathews Prtg. & Litho. Co.
Other Maps			
1st	PLEASURE MAP OF AMERICA	Beaumont-Hohman, Inc.	Copifyer Litho. Corp.
2nd	RENO FUN AREA OF WEST	Reno Chamber of Com. & Jeppesen & Co.	H. S. Crocker Co. & Reno Printing Co.
3rd	PIC-TOUR MAP OF NEW YORK CITY	Goldfarb Novelty Co.	H. S. Crocker Co. Inc.
MENUS, PROGRAMS AND ANNOUNCEMENTS			
All			
1st	FIVE TRAVEL MENUS	American President Lines	Security Litho. Co.
2nd	COFFEE HOUSE	Hotel Roosevelt	B. R. Doerfler
3rd	INVITATION	Hunt & Winterbotham	Hillside Press
CARDS			
Greeting Cards — Commercial			
1st	CHRISTMAS CARDS	Calif. Artists Div. of H. S. Crocker Co. Inc.	H. S. Crocker Co. Inc.
2nd	GREETING CARDS	Panda Prints, Inc.	Panda Prints, Inc.
3rd	GREETING CARDS	Williamsburg Publishing Co. Inc.	American Offset Corp.
Greeting Cards — Personal			
1st	CIBA CHRISTMAS CARD	Ciba Pharmaceutical Products, Inc.	Colorpress
2nd	RAND McNALLY MERRY CHRISTMAS	Rand McNally & Co.	Rand McNally & Co.
3rd	DECREE FROM CAESAR AUGUSTUS	Arnold Friberg	Wheelwright Litho. Co.
Pictorial Post Cards			
1st	YOSEMITE VALLEY SCENES	5 Associates	H. S. Crocker Co. Inc.
2nd	CHINESE JUMBO MAILING CARDS	Spice Islands Co.	Chas. L. Conlan Printers
3rd	SAN FRANCISCO BAY BRIDGES	Smith News Co.	H. S. Crocker Co. Inc.
CALENDARS			
All			
1st	SUMMER HARBOR	Ketterlinus Litho. Mfg. Co.	Ketterlinus Litho. Mfg. Co.
2nd	PROVERB CALENDAR	The E. F. Schmidt Co.	The E. F. Schmidt Co.
3rd	TWA COMPANY Calendar	Trans World Airlines	R. M. Rigby Printing Co.
ART PRINTS			
All			
1st	CHRISTMAS WATER COLOR	The E. F. Schmidt Co.	The E. F. Schmidt Co.
2nd	THE SABBATH — Williamsburg, Va.	The Baughman Co.	The Baughman Co.
3rd	DEAUVILLE RACE TRACK	H. S. Crocker Co. Inc.	H. S. Crocker Co. Inc.
DECALCOMANIAS			
All			
1st	BALLANTINE ALE BOTTLE	P. Ballantine & Sons	The Palm Bros. Decalcomania Co.
2nd	COQUETTE FAWN	Storkline Furniture Co.	The Meyercord Co.
3rd	PINK AND BLUE LAMBS	The Edison Wood Products Co.	The Meyercord Co.
METAL LITHOGRAPHY			
All			
1st	CAMEL THERMOMETER	R. J. Reynolds Tobacco Co.	Robertson Sign Co.
2nd	JACK IN THE MUSIC BOX	Mattel Inc.	Western Metal Decorating Co.
3rd	DUTCH GIRL DESIGN	Steelware Mfg. Co.	Zahn Steel & Litho. Co.
UNCLASSIFIED			
All Other Material			
1st	CITIES OF CANADA	House of Seagram	Sampson-Matthews Ltd.
2nd	NATIONAL PARK BULLETINS	Concordia Publ. House	Concordia Publ. House
3rd	ANTIQUE AUTOMOBILE TRAYS	Kentley Corp.	Michigan Litho. Co.

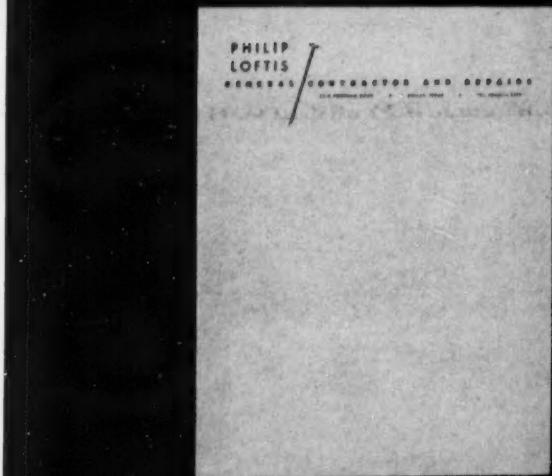
Annual Reports. Veritone Co. won first with this report of Armour Research Foundation.



Labels. Top award went to U. S. Printing & Lithograph Co., Mineola, N. Y., for the Kent cigarette package.



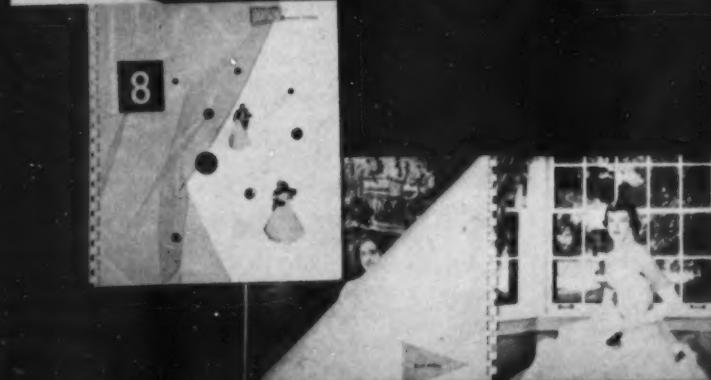
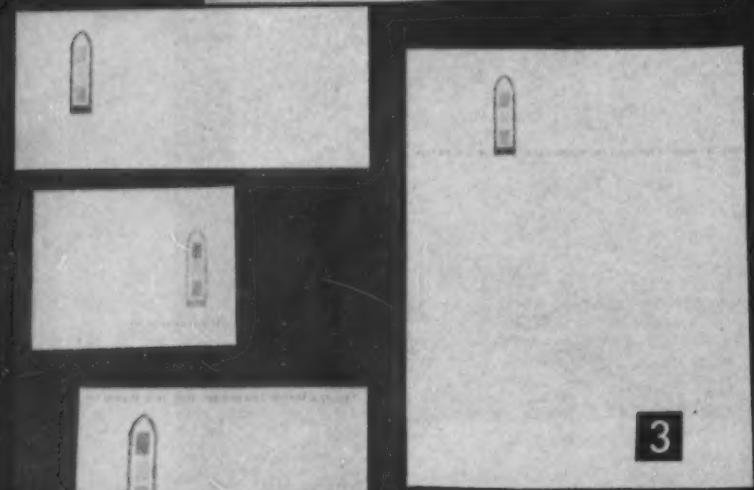
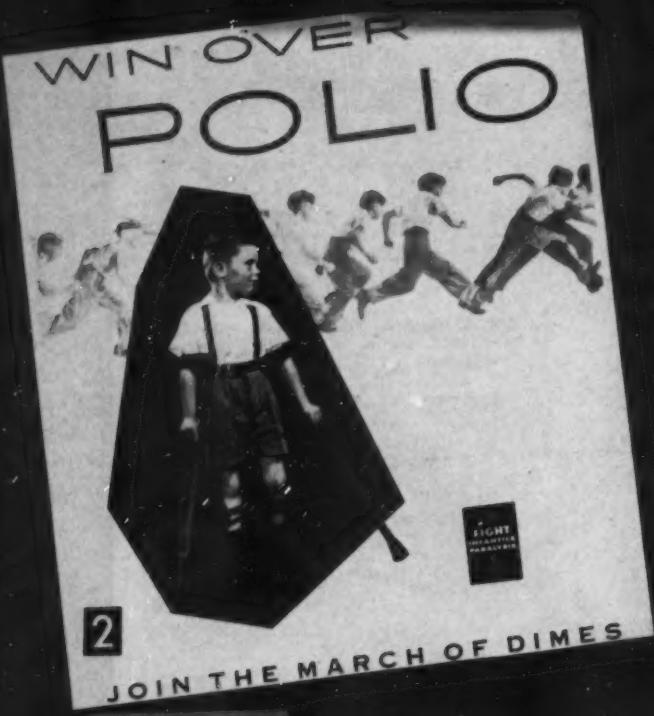
Letterheads. First prize was won by Dowdell-Merrill, Inc., with this letterhead done for Philip Loftis of Dallas, Texas.



Flat-Plane Window Displays. This Drene display by E. F. Schmidt Co., Milwaukee, won first place in this classification.



SPALDING & COMPANY



Litho Leads Field

In STA Top Awards

MORE and more, in recent years, offset lithography has been gaining prestige in the graphic arts field. The latest recognition was received in the 27th annual exhibition of "Design in Chicago Printing" which was on view from March 27 to May 2 under the sponsorship of the Society of Typographic Arts.

Eight of the 14 designs given the Society's top Certificate of Excellence in 12 categories were produced by offset firms. An additional 192 pieces also were on view at the Chicago Art Institute. Among these were more than 50 lithographed jobs done by 19 firms, including two of the top award winners.

Purpose of the exhibit was to show how design in printing is utilized by Chicago businesses. Four factors: design; freshness; fitness and reproduction were considered by the judges. Any piece designed within 50 miles of Chicago during 1953 was eligible, and 863 were submitted, the largest number ever entered.

Morton Goldsholl, designer, and Charles Harper, manager of the informative packaging and labeling division of Sears, Roebuck & Co., and William R. Stone, designer and printer of Kalamazoo, Mich., judged the entries.

Awards were presented at a dinner March 26, at which Mr. Harper spoke on the subject "Merchandising and the Graphic Arts — A Point-of-Sale Partnership."

Shown on the opposite page are the eight lithographed top award winners.

In addition to winning three top awards, the Veritone Co. produced eight of the other pieces hung in the show, while another award winner, Hillison & Etten Co., had four there. Other lithographers listed in the catalog as producers of meritorious pieces (number of pieces in parentheses) included: R. R. Donnelley & Sons Co., (9); D. F. Keller & Co., (5); Magill-Weinsheimer Co., (3); John Dickinson Schneider, (3); Huron Press, (3); H. L. Ruggles Co., (2), and Milprint, Inc., (2). Following firms placed one each: Wallace Press, U. S. Lithographers, Rand McNally & Co., Inland Press, Schultz Lithograph Co., Advance Lithographing Co., Crewdson Printing Co., and Bureau of Printing and Engraving (Minneapolis).

Kodachrome slides of the show will be made by STA and will be available for showing before graphic arts and other groups.

◀ The Eight Lithographed Top Award Winners

1. Catalog, "Spaulding Christmas Book." Designed by Elsa Kula for Spaulding & Co., Veritone Co., lithographers.

2. Poster, "Win Over Polio." Designed by Lindell Mabrey for March of Dimes, lithographed by Globe Poster Co., Chicago.

3. Stationery, "The Gothic Press." Designed by Morton Goldsholl for the Gothic Press, Inc., by whom it was lithographed.

4. Annual report, Kawneer Co. Designed by Bruce Beck, produced by American Offset Co.

5. Folder, "Summer Is a Siren." Designed by Carl Regehr, for the Veritone Co., which lithographed it.

6. Booklet, "There's Money in the Air." Morton Goldsholl, designer, for Chrysler Airtemp, Geo. F. McKiernan Co., lithographers.

7. Magazine, complete, "Inland—The Magazine of the Middle West." Designed by James McCray for Inland Steel Co. Lithographed by Veritone Co.

8. Booklet, "Passavant Cotillion Program." Designers, Bruce Beck and William Fleming, for Women's Board of Passavant Hospital, Hillison & Etten Co., lithographers.



1

Graining is done by human muscle, by moving the stone to be grained in a circular motion on the lower stone which remains stationary. Abrasives (shown at right) are mixed with water and function between the stones, removing old image work and preparing the surface for new work. Some of the graining sand is fine enough to pass through a mesh screen of 400 openings to the inch. Other abrasives are coarser.



2

An **etching fluid** is brushed over the stone after the image has been drawn. The artist draws with litho crayon or paints with liquid tusch on the clean stone surface. No sensitizer is applied, because the crayon or tusch itself becomes the base for the image. As in modern work on metal, fingerprints also will print because of the grease they contain. The etch is nitric acid, gum arabic and water. Acidity is varied according to hardness of stone.

How they do it on STONE



Familiar scene for old-timers. Photographs on these pages are appearing through the courtesy of American Artist magazine, published in New York.

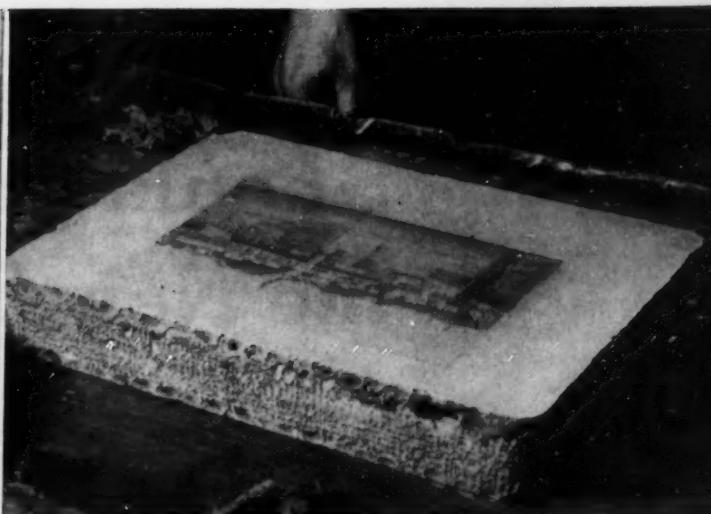
HOW many men who are active in the lithographic industry today ever worked on stones? Of course there are numerous craftsmen who recall the "stone age" of lithography, but their ranks are thinning rapidly. To the thousands of men who have come into the rapidly-changing industry in recent years, work on stones remains somewhat of a mystery.

George Miller, New York lithographer whose whole operation still is centered around hand stone presses, (*ML*, April, Page 34) has outlined highlights of the step-by-step process for preparing a stone and printing with it. Because stone lithography was (and is) an art and craft, and there was in those days no central research organization or means of standardization, methods naturally differed. The highlights given here are as practiced daily in Miller's shop.



3

Acid is washed off with water and sponge. Gum arabic is rubbed on smoothly and dried. This adheres only to non-image areas. Stone then is washed with turpentine which removes surplus crayon, wax, oil, etc. and leaves the desired grease image. Sometimes a light solution of asphaltum is applied to help the ink adhere. The gum protects the non-image areas during these applications. Water then is used to remove the gum.

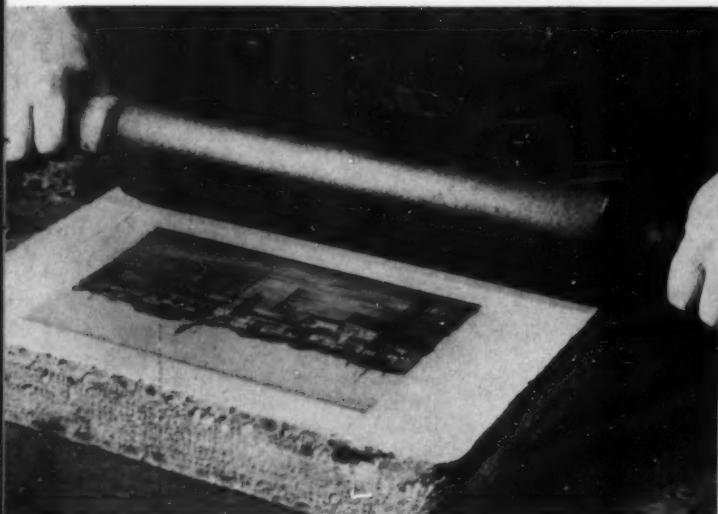


4

The image on the stone now is a yellowish brown, somewhat faint. It is the greasy material which has penetrated the stone surface, and has remained after all excess crayon, wax and grease have been removed by previous treatments. The stone, shown here in the bed of the hand press, is now ready for proofing. It will be inked and then the impression pulled.

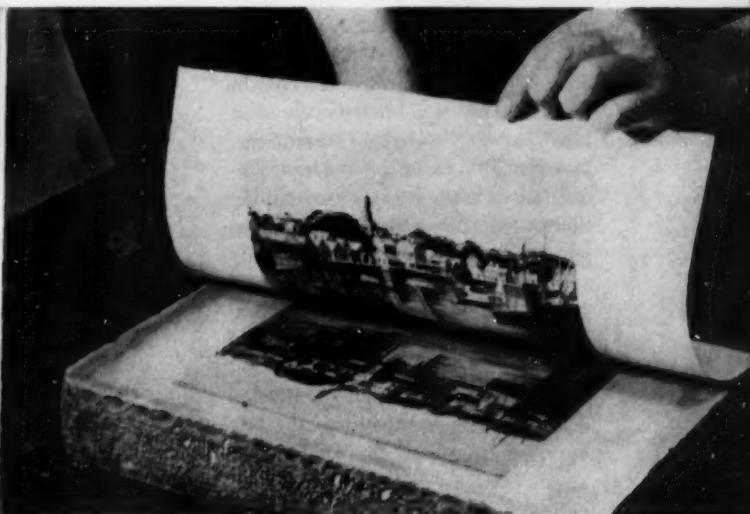
5

Ink is applied after the stone surface has been moistened with clean water. The lithographer uses a leather (horsehide) covered wood roller as shown. The moisture repels the ink in non-image areas, just as it does in modern offset lithography. An old stone is used for rolling up the ink, as in many present day shops.



6

The sheet is peeled off after the impression. An imported paper is used, which is dampened before the impression. The hand press prints directly from the stone, with no offset cylinder. A heavy protective sheet is laid over the paper to take the pressure of the press impression cylinder.



Should we Rent or Build the New Plant?

MANY lithographic organizations, both large and small, are confronted with a serious problem, largely because they are operating in outmoded plants. This present intensely competitive period demands efficiency of the highest order, so it logically follows that if these companies do not modernize they will find it extremely difficult to stay in business.

From humble beginnings, some firms, like Topsy — "Just Grewed." But in the growing process new equipment is frequently placed wherever there is available space, regardless of efficiency. As a result, management inevitably discovers that its productive capacity is handicapped. Such handicaps are often reflected in inefficient layouts, limited expansion facilities, poor working conditions, and inability to utilize modern production methods because of building limitations. Because of increased labor costs these deficiencies magnify year after year. Hence, the logical solution to insure an effective production tool is a properly designed plant.

As a result of high production costs and keen competition, the lithographer may be confronted with an alternative problem—the ultimate necessity of locating in a new plant.

Two essential factors must now be considered: (1) whether to lease or buy an existing building; or (2) erect a new structure, which implies exploring the advantages and disadvantages of the alternatives.

In lithography, as in any basic industry, it should be recognized that there is a relationship between profits and capital invested in equipment.

When a firm builds or purchases an existing plant without borrowing, a portion of its capital funds is invested in the building. These funds should earn dividends (or save company costs) the same as those invested in every other phase of the business. By the same token when money is borrowed from a bank, the owner generally puts it to work where it will earn interest.

When we lease quarters from a landlord we make a payment on his investment in land and building.

When the allotted capital funds are insufficient or the financial condition of the company is such that it is unable to borrow, a leasehold may be the most desirable method of securing new quarters.

To arrive at a safe decision whether to build or rent quarters the pros and cons of each alternative should be given careful consideration.

Some Advantages of Leasing:

- A. Minimizes investment in fixed capital assets.
- B. Permits use of company funds for equipment and production purposes.
- C. Lessens the need for bank loans.
- D. Company can operate with less capital.
- E. In times of high costs (temporary expedient), leasing permits postponing building until a more opportune time presents itself.

Some of the Disadvantages of Leasing:

- A. Long-term profit goes to the lessor.
- B. Landlord and tenant relationship.
- C. Problem of lease renewals.
- D. Building improvements or alterations by the tenant become part of the landlord's investment at termination.
- E. No building up of asset value for possible future loan basis.
- F. Costs of dismantling, moving, erecting and wiring the equipment are high; disruption of production may be costly. Therefore, it might be better to build to the specific needs of the particular firm so that it can operate efficiently rather than make compromises to obtain some immediate advantage.

Having decided to build, management is faced with the problem as to the best way to proceed. Because its

experience and knowledge are generally not in the building field, the project is further complicated by many available technical and professional services, among which are architects, contractors, industrial engineers, etc.

Choosing the professional designer and builder or engineer should be done only after a thorough investigation of their record and methods of operation. Reasonably complete data, based on what management desires, should be submitted to the architects and engineers engaged to design the building. Competitive bids may then be secured from several general contractors, or one of them, for a fee, may be appointed to secure competitive subcontractors' bids for the required work.

Single-Story Plants

The trend toward single-story plants continues strong, especially in suburban areas, where land is cheaper and more available than in the city.

- A. Lower material-handling costs. Horizontal transportation is less expensive than vertical transportation.
- B. Greater safety from fires and other disasters.
- C. Decreased handling of work in process.
- D. More usable space by the reduction of stairways, ramps and elevators.
- E. Elimination of elevator-operating costs, repairs, and time losses while waiting for elevators.

Types of construction will vary in different parts of the country. The best authority as to whether the building should be constructed of concrete, brick, masonry, steel and brick, timber, etc., is the architect.

Since a modern lithographic plant should be air-conditioned, the architects might consider overhanging sunshades or eaves to be placed around the perimeter of the building, reducing the heat of the mid-day sun on the interior, and keeping the glazed portions shaded during much of the day, thus cutting down on air-conditioning costs, particularly in warmer sections of the country.

Skylights should face the north and incline at an angle to avoid the rays of the sun. Here it should again be emphasized that shaded windows and skylights reduce air-conditioning costs considerably.

While an adequate fire prevention and sprinkler system should be planned, the blue prints should be submitted to the insurance company for its approval. Advice along these lines will probably reduce insurance premiums and effect substantial protection against catastrophic fires.

Location

Most plant locations represent some form of compromise, because a location with every desirable advantage is virtually impossible to obtain.

Some factors to be considered in choosing a location:

- A. Size of the plot (including future expansion).
- B. Access to sources of supply.
- C. Location of available labor market.
- D. Wage structure in the locality.
- E. Access to transportation facilities.
- F. Availability of water, gas, electricity, sewers, etc.
- G. Railroad facilities for shipping and receiving.
- H. Economical freight rates.
- I. Tax and utility rates.

Before purchasing a plant site, it might be well to have ground tests made as, among other reasons, one site may be less desirable than another, even though its cost might be much lower.

For example, a plot of land at 50¢ a square foot may be less desirable than another which costs \$1.50 a square foot, if the expense of sinking piling on the cheaper plot might go as high as \$2.00 a square foot.

Personnel

The decision to purchase one site instead of another could be influenced by the proposed location of the employees' homes. A map of the areas under consideration could be mounted on a board and on it the location of each home could be accurately pinpointed. One suggestion would be to use different colored pins to specify skilled, semi-skilled and unskilled employees. This would give a comprehensive view of the home location of the personnel, enabling management to determine whether there was any likelihood of losing a portion of the company's skilled help.

Studies made by national magazines have revealed that competent employees will continue their connection with the plant in its new location if it has been established not more than 30 miles from the former site. It has also been ascertained that labor can be drawn from a radius of about 30 miles, provided good roads are available; otherwise the drawing distance is reduced to about 15 miles.

Firms which have moved from larger cities to suburban areas have found that the former city dwellers welcome the opportunity to join their "country cousins," particularly if the plant is within a reasonable distance from their homes.

Financing

Most banks, building and loan associations, insurance companies, and other financial institutions, as well as individual investors, have funds available for bond and mortgage loans. These firms lend money on notes, accepting real estate deeds as security therefor. Such bankers

By Walter E. Soderstrom

Executive Vice President
National Assn. of Photo-Lithographers
New York

will extend a loan to cover 70% or more of the cost of the proposed plant, if conditions are favorable.

There are many forms of bond indentures, and lithographers should obtain professional advice on what kinds are available, including the pros and cons of each method. The lawyer or accountant familiar with a particular financial situation can render advice on the most advantageous type to fit specific needs. Advice as to the type and size of loans can also be rendered by experienced mortgage brokers.

Plant Layout

Among the various demands of a factory building one of the most important is *flexibility*.

Almost every industry—even those technologically on top—is continuously changing its manufacturing processes. Plant machinery is subject to change; the size of industrial machines may be altered. A machine, for example, which does only cutting and creasing may be replaced by one which does printing as well. Thus there are different demands made upon floor space, space between machines, etc.

Not only the present situation, but also business trends, the policy of the company, aims of the sales department and possible changes in equipment, etc., should be considered. Furthermore, to make the layout flexible, present manufacturing operations and the opinions of management regarding new trends and future goals are additional objectives.

The ideal layout is one that permits a smooth and dependable flow of material, which can be converted, augmented, or expanded at a minimum of cost, effort and disruption of production.

Therefore, the plant layout should not be left solely to the judgment of the architect or builder. That the problems of proper plant layout are well known by the men who work in the plant is fairly well understood. Hence architects or builders should not be expected to be fully cognizant of those problems which relate specifically to the company for whom the plant is being erected.

Key personnel, and in fact each department head, should be required to carefully check the architect's layouts. Thereupon the plant manager might then coordinate the ideas of the architect, foreman, and various key men, in order to clarify a final layout.

In this connection, while cardboard templates serve a useful purpose, a three-dimensional scale model layout should more than save its costs; at the same time it will convey a clear visual picture of the proposed plant, especially to non-technical people, before work is started on the building. In this way a comprehensive set-up of the plant may be seen with scale models of machinery and other equipment in place. Such scale models also show the possibilities for future changes or expansion, and models of skids and transport trucks can be used to gauge proper aisle widths, heights of doors, ceilings, space between machines, storage areas, etc. With the models in place, an opportunity is provided to check working space, safety space, convenience for making repairs and accessibility for removing or replacing equipment.

The advisability of providing cafeteria space should not be neglected, if other facilities for meals are not available in the vicinity of the plant. The space allotted for this purpose need not be too large, as it may be conserved by staggering two or three lunch shifts at different intervals.

Some firms incur a financial loss by serving food to their employees at actual cost, absorbing running and other overhead expenses.

Even when the intentions are of the very best, employees may find reasons to criticize cafeteria service. Hence, many companies have found it advisable and practical to contract with an experienced outside catering firm to operate their cafeterias.

Such arrangements are mutually advantageous where the plant management has provided space and facilities such as water, gas, heat, light and electric current without charge. In return, the catering company furnishes grills and other equipment at its own expense, and agrees

to provide wholesome food at prices agreed upon in advance, with provision for an increase if food costs justify it.

Facilities for the personal convenience of employees should be provided, including such items as clothes lockers, shower facilities where necessary, etc.

Water Supply

A healthful and regular supply of water for drinking and toilet purposes is furnished by water companies. In some communities, where used in large quantities for processing purposes, it is expensive.

Air conditioning and some manufacturing processes also require large quantities of water, and if the subsoil affords inexpensive well water, savings can be effected by the digging of wells.

Before locating in a suburban area, a company should have the water surveyed. If necessary, geological experts should be called upon for preliminary advice in location of wells for quantity and quality of water. Some plants which use well water have found their supply reduced to a trickle because of industrial congestion and consequent lower water tables. Other firms have found that the water must be pretreated for the photographic processes to remove foreign matter.

Well-water temperatures should be checked before deciding where to locate the wells; this will avoid expensive cooling for air conditioning. One lithographic plant fully air-conditioned and humidity-controlled pumped water from its own wells at 40° which required little or no chilling for its air-conditioning system. Another firm built a plant a short distance away, also using water from its own wells; however, during processing the water was heated to a boiling point and then returned through a recharge basin back into the ground. This changed the temperature of the plant's well to 60° thus increasing its air-conditioning costs. As a result, 60° water must be chilled instead of the 40° water.

Wells should be located close to the plant, and at a point furthest

MACHINERY AND EQUIPMENT MOVING RECORD

START FINISH

Descriptions:

Machine #	Schedule Dismantling Date
Serial #	Schedule Moving Date
Moving #	Schedule Erecting Date
	Schedule Wiring Date
	Schedule Running Date

 O.K. as is to be repaired

MACHINIST'S AND ELECTRICIAN'S REPORT

Parts to be repaired _____

Wiring to be repaired _____

Comments _____

away from other plants or recharge basins located in the area.

Problems of Waste Disposal

In communities where sewage is emptied into rivers, lakes or the ocean, waste disposal presents no serious problem. However, in communities where waste is treated by means of fermentation processes, or where its disposal is effected by returning it through streams, ponds, or wells back into the ground, the lithographic plant faces a problem.

Wastes from platemaking departments contain hexavalent chromium ions, which contaminate drinking water supplies and prevent bacterial fermentation in community sewage disposal plants. Therefore, in some locations, the draining of these wastes back into the ground, or into the sewage system, is prohibited.

If a plant disposes of its platemaking wastes through drainage fields, ponds, or recharge basins, the

residues of gum arabic, vinyl coatings or lacquers will soon coat the walls of the field, pond or recharge basin and render it useless as an absorption medium, unless the areas affected are frequently scraped and cleaned.

There are methods of neutralizing these chromium, salts, and lacquers for proper disposal. Chemical treatment of these wastes (whereby a clear, harmless effluent is obtained which is readily absorbed into streams, ground and sewers) requires the building of a modest disposal plant, which will vary in cost based on the quantity of wastes to be treated. Details may be obtained by writing to NAPL.

If plate graining is one of the work operations in a plant, then provisions should be made to remove the pumice and sand before the waste is emptied into the sewer to avoid clogging. This can be accomplished by the installation of a concrete

settling tank with baffles over which the waste from the graining machines flows. The waste residue will remain at the bottom of the tank alongside the baffles and the clear water will flow over into the sewerage system. The pumice and sand can then be removed from the trench periodically as required.

Power

In a new plant, lighting and power circuits should be so designed that by operating a few switches the wasting of current can be avoided. Lighting circuits should be in modules to avoid lighting up whole areas merely to accommodate a few people.

Some power companies have power factor costs so computed that they make an additional charge for low or unfavorable power factor ratings. Others allow discounts ranging from one to five percent for high or favorable power factor ratings.

A low power factor develops when it is necessary to take more current from a line that it was intended to carry to perform a certain amount of work. This low power factor reflects itself in overloaded cables, transformers, etc. Devices known as capacitors can be installed to correct the power factor, the cost of which capacitors normally can be retrieved in two or three years by marked savings in power bills.

Air Conditioning

The lithographing industry has always been plagued with troubles arising from the hygroscopic properties of paper. Air conditioning and humidity control are therefore desirable. Allocation of funds for the inclusion of these facilities should prove profitable over the years.

While requirements vary in different sections of the country and prices fluctuate, the following figures are an approximation of the average costs of a complete air-conditioned and humidity-controlled plant.

Plant Area	Installation Cost per sq. ft.	Operating Costs per sq. ft.
50,000 sq. ft.	\$2.25	\$.50
100,000 sq. ft.	2.00	.40
200,000 sq. ft.	1.75	.30
300,000 sq. ft.	1.50	.27

Operating costs include labor, power, fuel, repairs and heating of
(Continued on Page 141)

Photo - Composing

3. Register

By Charles W. Latham

THE photo composing machine itself can only register one movement with another. In order to make a negative register with the plate, it is necessary for the operator to register each with the machine. That is, the plate must register with the plate bed and the negative must register with the negative holder.

There is a sequence of events here that the operator should study and understand. They start with the copy and follow all the way to the press.

In color work, each color must be superimposed on the previous color in perfect register. Some sort of guide must be used that will be exact on each color. The guide that is used for the image is a set of four register marks. These are put on the copy before the first negative is made. In this way we are assured that every image will have a guide that is in perfect relationship with the image on every negative made. We do not get a perfect relationship between the image and the edges of the film or glass; we do not need it. All we need is perfect register marks. The finer and more accurately drawn the register marks are, the more accurate our positioning will be.

We now have to establish a perfect relationship between the machine and these register marks, and this is done through positioning dowels and dowel bushings or holes.

There are dowel pins on the carriage of the machine. They are in

perfect relationship with the plane of the plate and the shifting devices that move the carriage and the counters that control the movement.

The negative frame or holder has dowel holes into which the pins on the machine fit exactly. Therefore, if we can get every negative in register relationship to these holes, we succeed in getting register between the negative and the machine. We learned in school that things equal to the same things are equal to each other. This principle is used throughout photo-composing to obtain register. Every negative holder is an exact duplicate of every other negative holder with respect to the dowel pin holes. The dowel locations on the machine are exact duplicates of the dowel locations on the Register Device. The scribed lines on the Register Device are at a constant relative position to the pins on this fixture. Therefore, when a negative holder is positioned in the device and its negative positioned to the scribed lines, all succeeding negatives can be positioned to the same exact position. And when successive negative holders are placed in the machine to duplicate pins, each negative will occupy the exact same spot as the previous negative. When the negative carriage is moved under control of screws or notch bars, the movement will always be the same if the reading of such a move is the same.

There are only a few ways in which inaccuracy can occur on any

machine that is kept in good condition. One may occur when the register marks are not exact on each color or when the operator is careless in lining them up or when he does not use the same three each time. The other is caused by carelessness in making movements to the wrong number on the counter. Also, there is always the possibility of a mistake in the layout.

The most common error is in the register marks themselves. This is because many people who have something to do with these marks develop careless habits. These marks are the heart of register. If they are not perfect, the best machines built cannot compensate for the errors.

Starting with the camera, we need register marks that are easy to see even in halftone negatives. (See Fig. 33.) A mark of this type can be used for either negative or positive. The next thing is size. If possible, the marks should appear on the negative $\frac{1}{4}$ " to $\frac{3}{8}$ " long. This would mean that on the same size work, $\frac{3}{8}$ " marks will be mounted on the copy. On work to be reduced to half the size of the sketch, marks $\frac{3}{4}$ " long will be used, etc. Next is perfect alignment. These marks should be aligned and placed into position in a layout machine so that the two end marks line up with the work and with each other.

If the mark is slightly cocked, it is difficult for the retoucher to scribe his line through the exact center for

FIGURE 33

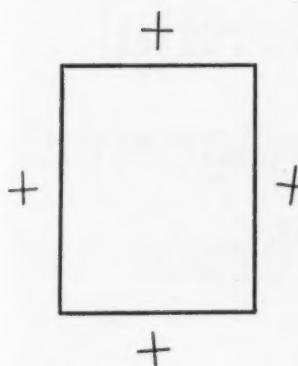
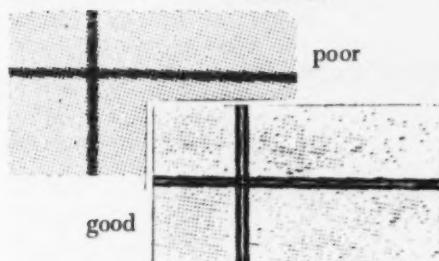


FIGURE 34

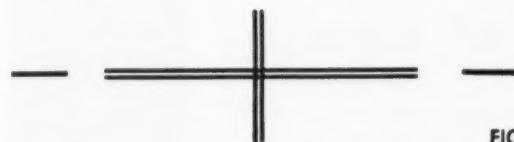


FIGURE 35

each color. It is necessary that every mark be exactly parallel to the final cutting lines of the piece. (See Fig. 34.) The best way to do this is in a precision layout machine. If such a machine is not available, the next best thing is a good drawing board, a T-square and triangle. In any case a great deal of skill and care is necessary.

The marks should also be in the exact center of the trim size of the piece. Layouts are made with the assumption that centers will be used. Often the layout calls for head-to-head imposition. If the marks are not carefully centered, the margins will be uneven. In the case of single cuts there will be overlaps.

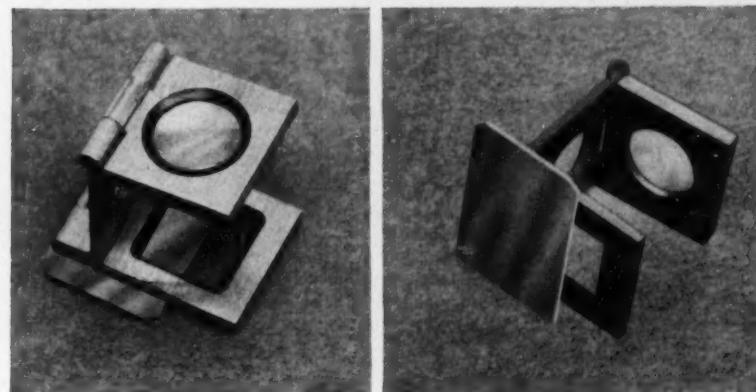
Although the operator uses only three marks, there should be four marks on the sketch. He will use the two that are farthest apart and one

other that is most convenient. It will be noticed in Fig. 35 that there are extension marks on the suggested register marks. These extensions may be cut away after the mark is firmly glued to the sketch.

The next requisite is a good magnifier to be used for scratching in the marks by the retoucher. (See Fig. 36.) With this instrument and sharp needle the register mark can be split exactly in half.

A strong half-inch linen tester may be used, with part of the frame cut away and a scribing plate soldered to the bottom. In cutting in the mark a very fine line should be scribed. The operator then can line up this mark easily with the marks on his Register Device. The operator must use care and skill in lining up his marks on the Register Device. The naked eye, no matter how keen, is

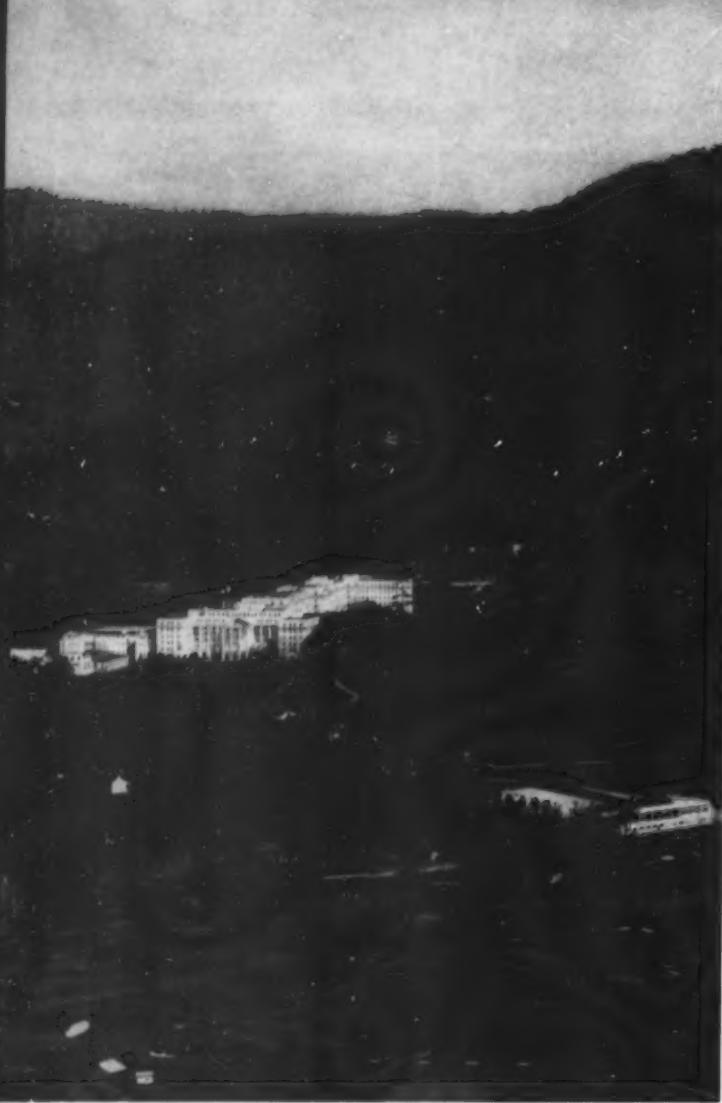
FIGURE 36



not good enough. Magnification is needed. More than that, the operator needs parallelism. Here a simple tube, with a glass inside and holes at the end, will insure good alignment. (See Fig. 37.) This home-made sighting device is made from a spice can and a lens from a 1" thread counter. When there is imperfect contact between the emulsion side of the negative and the ground glass, due to scotch tape or mask, it is difficult to line up the two marks. If the operator looks at the marks from an angle, they can easily be a hundredth of an inch off. He must use some type of paralleling glass. If he has extremely good eyesight he may be able to get good results looking through the hole of a common thread spool, but magnification is always better.★

(This article is taken from the new book, "Photo Composing," just issued by the Lithographic Technical Foundation, 131 East 39th St., New York 16, N. Y. This book, by Charles W. Latham, long-time LTF staff man and lithographic consultant, is the first such work ever published on the subject.

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At the Greenbrier, June 7-9:

More Successful Litho Management is LNA Theme

KEYS to More Successful Lithographic Management" is the theme of the 49th annual convention of the Lithographers National Association to be held at The Greenbrier, White Sulphur Springs, W. Va., on June 7, 8 and 9, W. Floyd Maxwell, executive director, announced.

Judging from advance reservations, a record-breaking number of lithographers and their wives from all parts of the country are expected to attend. As in past years, all lithographers, whether members or not, are invited to attend and participate fully in all convention activities, Mr. Maxwell said.

In his opening address, President W. H. Walters will present a challenge of unusual importance to lithographers, particularly in view of the changes taking place in our economy. He will be followed in the Monday morning session by two speakers of

national prominence in the sales and marketing fields.

The remaining sessions, each under the sponsorship of a standing committee of the association, will be conducted by lithographers and will be devoted to "brass-tacks" discussion of pressing problems facing lithographers today.

Paul H. Lyle, Western Printing & Lithographing Co., Racine, Wis., will serve as session chairman of the Tuesday morning convention session on labor relations, a program planned and conducted by the LNA labor relations committee. It will be centered around the theme — "Quid Pro Quo in Labor Relations". This subject, "Something for Something" as a contrast to "Something for Nothing" in labor relations in the lithographic industry, will be discussed by a panel of four members experienced in the field of labor relations.

A prominent and highly-skilled labor relations executive will serve as the panel's keynote speaker. In addition to Mr. Lyle, the panel members are as follows: Kenneth B. Haynes, Haynes Lithograph Co., Silver Spring, Maryland; Earle K. Shawe, Baltimore, Maryland; and William E. Zabel, Jr., Zabel Brothers Co., Inc., Philadelphia, Pa.

The panel will give consideration to what lithographic management can or should expect to receive in return for what it is giving as a result of contract negotiations. An attempt will be made to arrive at a fuller understanding of the common interests of the shareholders, customers, employees and the public in the interest of maintaining a healthy and expanding industry.

The panel discussion will be moderated by George A. Mattson, LNA
(Continued on Page 139)



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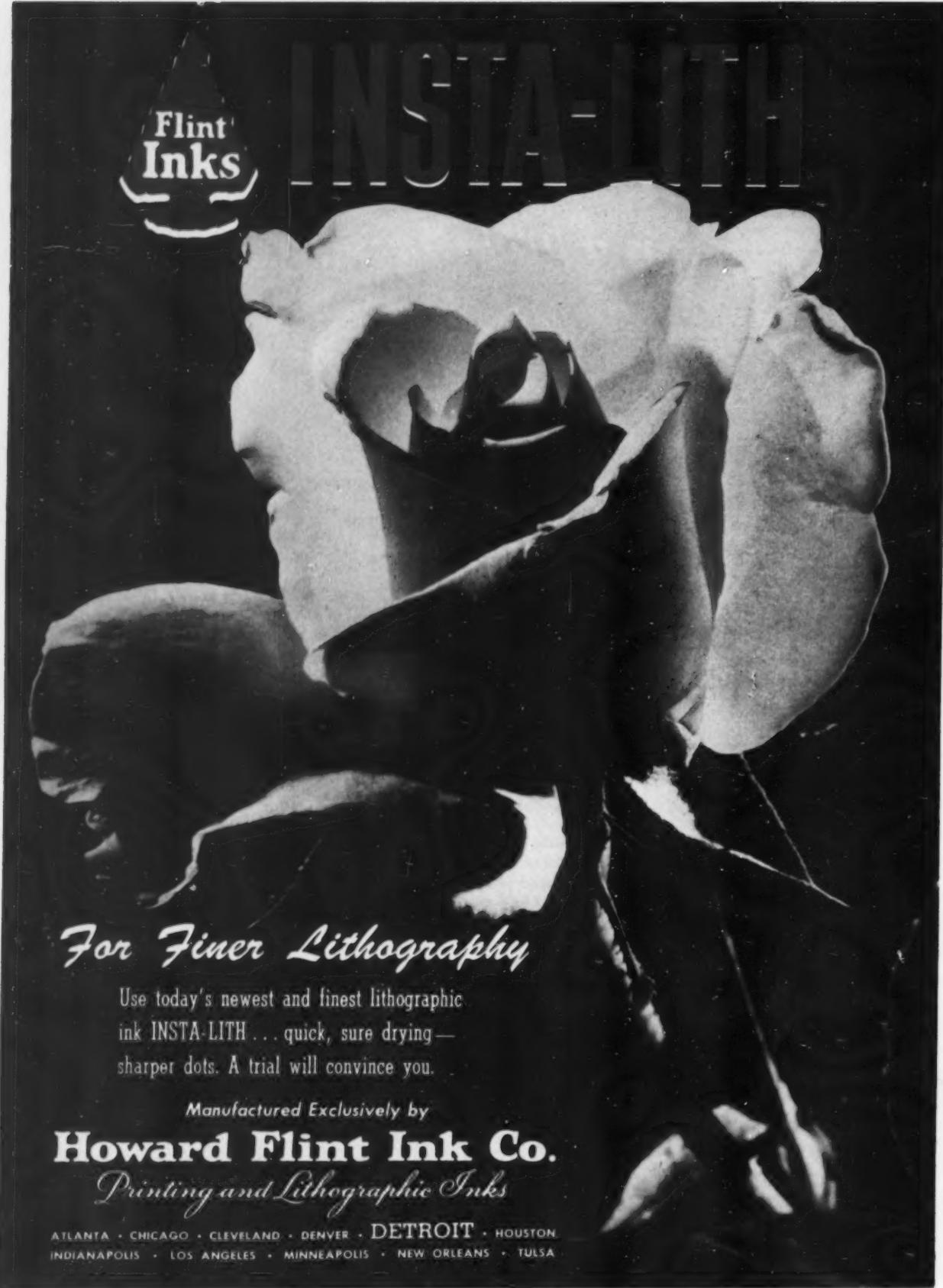
In doing this with Kodak Autopositive Plates, you get an added advantage—a real *plus*. Because the emulsion on this high-contrast plate gives you extremely well-defined dots that print down hard and crisp, you get duplicates with *better* dot structure—if you made the originals on high speed plates of lower contrast.

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COLOR PHOTOGRAPH BY ANTON BRUEHL

Sound, Small Investment

YOU CAN'T SPEND a better quarter, for there's magic in a shine that makes you look a lot better and feel a lot better, too.

This same small investment can work similar wonders for more than fifty of your business letters! It will pay for the difference between a run-of-mine letterhead and one

that's printed on HOWARD BOND.

It's a *big* difference—in feel, in quality, in strength, and in the subtle combination of these elements that proclaim character. And like good grooming, the superiority of HOWARD BOND not only makes letters look better—you *feel* better as you sign and send them.

Your printer or paper merchant has samples—in many colors as well as *whitest* white—that will prove the soundness of the small investment you'll make in envelopes and letterheads printed on HOWARD BOND.

PRINTERS! *This message appears in advertising magazines read by your customers.*

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"The Nation's Business Paper"

Companion Lines: Howard Ledger • Howard Mimeograph



Howard Writing • Howard Posting Ledger

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... I can spot it a mile away!



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If its whiteness seems whiter than fresh-fallen snow—
that's MAXOPAQUE

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If it glides through the press like a swallow in flight—
that's MAXOPAQUE

If the detail you capture is a craftsman's delight—
that's MAXOPAQUE



And if its opaque—so opaque that you can use lighter
weights and cut postage costs with never a hint of show-
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DIFFERENT? DIFFERENT AS DAY AND NIGHT!

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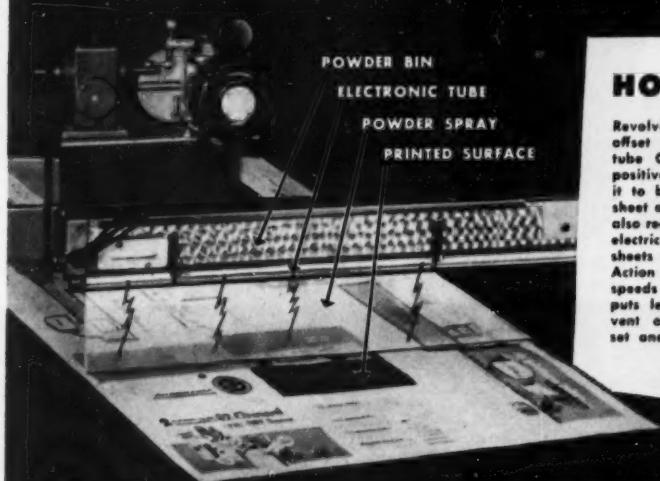
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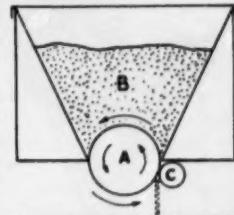
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FROM ALL PRESSES—ALL PRINTING



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Revolving shaft A distributes anti-offset powder B past electronic tube C which gives 10,000 volt positive charge to powder causing it to bond instantly across entire sheet as it is delivered. This action also reduces negative charge (static electricity) in paper which frees sheets from sticking and jamming. Action of ozone emitted from tube speeds oxidation of ink, powder puts legs between sheets to prevent offset and permits inks to set and dry thoroughly.



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NEW

OXY-DRY rollers are now furnished with positive powder control etched surface. Eliminates "down-time" for costly labor time sanding, permits operation of sprayer for far longer time without service of any kind except to refill with OXY-DRY powder...one of a parade of improvements you can expect only from OXY-DRY research and development.

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Tip Of The Month from Kimberly-Clark

Year in and year out, one of the biggest causes of paper wastage is the failure to take into full account its tendency to stretch and shrink. If paper is left open in a pressroom where the relative humidity is high, the paper will pick up moisture and develop "wavy edges." If the humidity is low the paper will lose moisture and the result will be "tight edges." The losses caused by these "wavy" or "tight" edges can be avoided for the most part. First, be sure the paper you buy is well packaged so that it arrives to you in good condition. Next, don't open paper until it has been inside your pressroom long enough to reach the pressroom temperature. Finally, don't open paper until you're ready to run it—and don't open any more than necessary.



You can reduce losses that result from stretching and shrinking
—details at left in "Tip of the Month"

Kimberly-Clark invites you to match your printing ideas with these—and win a \$50 Bond!

"Blows" away static

To eliminate folding machine static on a hot, dry day, set a pan of water right under the folder. It's also a good idea to place an upright fan under the folder to help alleviate the trouble.

*Newt Todd, Printer,
The Citizen, Culver City, California*

Cuts cost of index pages in manuals

Here's one way to offer a more competitive price when bidding for product manual and booklet printing jobs. This idea ends the need for special stock pages or index tabbing. On the right side of the introductory page print a strip index of the contents. Corresponding with the index, print black markings on the right edge of each page in the book. Thus the reader uses the index to locate each subject, and then he simply thumbs the pages until the black identification mark appears. We saved almost \$600 on one booklet alone with this simple indexing idea.

*F. M. Andrews, Advertising Department,
Minnesota Mining & Mfg. Co., St. Paul, Minn.*

Assures long life for expensive stuffer

Here's an idea you can use to keep your customers satisfied so they'll come to you for their next printing job. Let your customers profit from this advertiser's idea. "Recently, when we decided to prepare a 4-color statement stuffer on a new product, we were reminded of several thousand similar stuffers, now worthless because of price changes. To prevent a recurrence of this mistake, the new statement stuffer was designed with a listing

of styles on the back page, but no prices. Space for the dealer imprint was also provided on the back cover. Now when dealers order stuffers, we imprint both the store name and prices at the same time. We feel that's good insurance in view of the high cost of 4-color printing, and our new stuffers will last indefinitely, regardless of price changes."

*American Luggage Works, Inc.,
Providence, R. I.*

Do you have an item of interest? Let's swap ideas

All ideas contributed become the property of Kimberly-Clark for use in any printed form. For each idea used in our magazine advertising, we will give the sender name credit and a \$50 Savings Bond. In case of duplicate ideas, only the first received is eligible for the award. This offer supersedes any offer published in previous advertisements, and continues for two months only. Address "Let's Swap Ideas", Dept. ML-54, Kimberly-Clark, Neenah, Wisconsin.

"Plus" Features Make Kimberly-Clark Paper Your Best Buy

In the handling of paper it is advantageous to observe simple pressroom rules as

described in our "Tip Of The Month." But of real importance is the selection of a paper whose packaging features are best suited to your shop's particular needs. For example, to avoid unnecessary handling, it's wise to order the largest packages that can be accommodated. But where press runs are short, buying by cases or skids may mean that opened paper is exposed to spoilage.

The new Kimberly-Clark Carton Pack is the perfect answer to this problem. The Carton Pack weighs only 150 pounds fully loaded and holds a fixed number of sheets. With it, paper can be opened according to requirements down to the ream or fraction of a ream, and it keeps its mill packaging protection longer. Storage is more efficient, too. For large orders of some papers, unitized loads of Carton Packs on disposable pallets combine the advantages of cartons and large units. And remember, there's a Kimberly-Clark enamel or coated paper to meet every printing need:

Hifect Enamel

Crandon Enamel

Trufect Coated Book

Multifect Coated Book

Prentice Offset Enamel

Lithofect Offset Enamel

Shorewood Coated Offset

Fontana Coated Offset



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Makes your colors sparkle with new brilliance. Halftones stay sharp, clean, open, with greater detail. Increases ink affinity to paper. Prevents crystallization and picking.

2 0-33 INK CONDITIONER for litho*

Improves presswork, saves time in wash-up. Reduces spray volume, makes ink flow more uniform. Prevents greasing. The same fine qualities of "33".

3 GLAZCOTE scratch resistant for letterpress and litho*

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TRIAL OFFER: Test on 8-lb. trial order in your own shop. Unconditional money back guarantee.

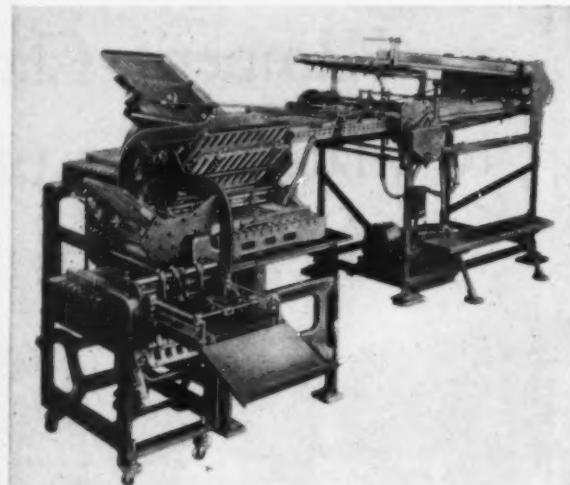
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For fast, dependably accurate
and lower cost folding
look to Cleveland



Cleveland Model "MS" with Cleveland Continuous Feeder. Maximum sheet 25 x 38" (oversize 26 x 40"). Minimum sheet 5 x 7".

When you buy a Cleveland, you buy the best that more than fifty years experience, sound engineering and the finest materials can produce. For all-around dependability, trouble-free operation and long life, nothing else compares with a Cleveland. Only Cleveland has these features:

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Each fold plate equipped with its own swinging deflector. Once set, your Cleveland stays set to the end of the run, no matter how long. Should your Cleveland require servicing, you know it is backed by expert service available promptly.

The experience of users over half a century proves that the cost of Cleveland maintenance is among the lowest of any bindery equipment.

There are eight Cleveland models, handling sheets from 44 x 64" to as small as 3 x 4". One or more of these models will meet every folding need economically, whether you operate a small printshop or a trade bindery.

We will be glad to survey your folding problems and make recommendations. Write for literature.

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- McKenzie Service Inc., New York
- Wilcox Press Inc., Ithaca
- Otterbein Press, Dayton
- Burford Printing Co., Indianapolis
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- Suddon Service Bindery Inc., Chicago
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- H. & H. Bookbinding Co., New York
- Lawyers Cooperative Publishing Co., Rochester
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AND THESE 22 ADDITIONAL RECENT INSTALLATIONS SINCE OCTOBER 1953:

- Greater Buffalo Press, Buffalo
- Kable Bros., Mt. Morris, Ill.
- Wallace Press, Chicago
- Dependable Folding & Binding Co., L. A.
- Doubleday & Co., Inc., Hanover
- Stein Printing Co., Atlanta
- Houston Bindery, New York
- West Side Bindery, New York
- Western Printing & Litho., Racine
- Western Printing & Litho., Poughkeepsie
- William Byrd Press, Richmond
- Kenosha Bindery, Kenosha, Wise.
- Evangelical Press, Harrisburg
- Edwards Bros., Inc., Ann Arbor
- Friedheim Bindery Corp., New York
- Scranton Lithographing Co., Scranton
- Daily News Publishing Co., Belford
- Neely Printing Co., Chicago
- Murray Printing Co., Wakefield
- George Banta Publishing Co., Menasha
- C. O. Owen Co., Maywood, Ill.
- John F. Cuneo Co., Chicago



F.M. Charlton Company Inc.

Bookbinders

345 HUDSON STREET • NEW YORK 14, N. Y.

July 15, 1953

E. P. Lawson Co.
426 West 33rd Street
New York, N. Y.

Gentlemen:

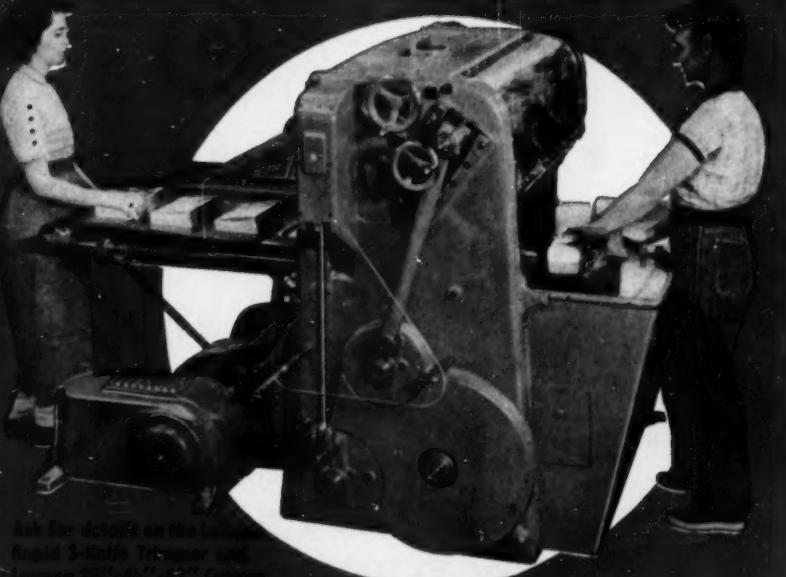
I would appreciate if you would take this letter as your order for another LAWSON RAPID 3-KNIFE TRIMMER. It will make a total of five of these machines we will have in our plant.

It should evidence very definitely that we are pleased with the performance of the machine, both from the standpoint of quality and production.

The F. M. Charlton Company is one of the largest trade binderies doing work for the printing industry. Our customers' demands are law with us. We must meet their requirements. I am sure that you will be pleased to know that the LAWSON RAPID 3-KNIFE TRIMMERS are contributing to our efforts to accomplish this.

With kindest regards, we are
Very truly yours,

Morris Margolis
F. M. CHARLTON COMPANY



Ask for details on the Lawson

Rapid 3-Knife Trimmer and

Lawson 20" x 40" x 12" Cutters.

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**WORKMEN'S COMPENSATION
NEW YORK DISABILITY BENEFITS
AUTOMOBILE LIABILITY**

**More Than One and a Half Million Dollars of Premiums Written Annually
1953 Premiums Written, \$1,729,981.10**

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(organized 1914)

ORegon 7-4223

NEW YORK 3, N. Y.



CONDENSED STATEMENT DECEMBER 31, 1953

ASSETS

Cash	\$ 186,990.83
On deposit with Bankers Trust Company, et al. (Cash in office)	
*U. S. Government Bonds	2,439,140.89
(Equivalent to more than 77% at market values of all Bonds and Stocks held.)	
*Other Bonds	234,430.82
Rails, Utilities, and Industrials.	
*Stocks	487,500.00
Rails, Utilities, and Industrials.	
Mortgages	35,199.29
First Mortgage Loans on improved New York City real estate.	
Premiums in Course of Collection	264,269.50
Due the company on policies, excluding any premiums on policies more than ninety days old.	
Deposit in Mutual Corporations Reinsurance Fund	139,057.46
On deposit with moneys of other mutual companies for loss in one accident in excess of \$30,000.00 and less than \$100,000.00 (A loss in excess of \$100,000.00 to \$5,000,000.00, is further reinsured)	
Interest Accrued, Etc.	26,806.57
Interest earned; Reinsurance recoverable; Cash Surrender Value —Life Policy.	
TOTAL ADMITTED ASSETS	\$3,813,395.36

*BONDS AND STOCKS valued on New York Insurance Department Convention value basis.
\$275,000 Government Bonds included above deposited with the State of New York as required by law.

LIABILITIES

Loss Reserve	\$1,753,709.95
Set aside as required by law to meet future payments due or which may become due on all claims to date of this statement.	
State Workmen's Compensation Board Expense	110,735.93
Estimated amount hereafter payable to N. Y. State Workmen's Compensation Board for expenses of administering the Law.	
Unearned Premium Reserve	580,384.33
Pro rata portion of premiums unearned on policies which have not expired.	
Other Liabilities	63,432.07
Salaries, Taxes, etc., due but unpaid as of date of this statement.	
Dividend Reserve	97,121.84
Set aside to meet future payments as declared on policies expiring to and including Feb. 1954.	
TOTAL LIABILITIES	\$2,605,384.12
Special Reserves	
For Compensation Losses in excess of \$10,000 and less than \$30,000	46,004.62
Disability Epidemic Reserve	12,773.34
Disability Dividends Anticipated	19,249.78
Voluntary Reserve	
To adjust all Stocks & Bonds other than Government Bonds, to the lower of cost or market	112,950.46
#SURPLUS	1,017,033.04
Total	\$3,813,395.36

†Policyholders Surplus Dec. 31, 1953 would have been \$1,308,011.24 with Special and Voluntary Reserves included.

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Personnel Conference June 21, 22

Members of top management and personnel executives of printing and lithographing companies will have an opportunity for "Getting Dividends from Dealing with People" next month at a special professional conference. Sessions will be held June 21 and 22 at the Hotel Statler, Washington, D. C., sponsored by the Printing Industry of America, Inc.

At morning meetings, general personnel policies will be discussed. Seminar groups on such subjects as recruiting, selecting and training, pay and incentives, place of the foreman, recognition, employe morale and safety and health will occupy the afternoon sessions.

Registrations are being handled by PIA at 719 15th St., N.W., Washington 5, D. C.

Brotherhood Dinner Held

A dinner marking a Salute to Brotherhood honored three graphic arts leaders in New York April 28 at the Waldorf-Astoria. The guests of honor were Peter F. Mallon, head of the printing and lithographing concern which bears his name; David W. Schukkind, president of E. P. Lawson Co.; and William H. Walling, chairman of Rogers-Kellogg-Stillson. The dinner was sponsored by the Graphic Arts Division of the National Conference of Christians and Jews.

H. Wayne Oakley was chairman of the dinner committee which included leaders of many graphic arts organizations. These included Walter E. Soderstrom, of the National Assn. of Photo-Lithographers; and Edward Swayduck, of the Amalgamated Lithographers of America, among lithographic organizations.

Equipment Sold in Bankruptcy

Offset and letterpress equipment of Hy Grade Press & Photo Offset Corp., New York, were sold at auction April 21. Equipment included offset duplicators and presses from 10 x 14" to 22 x 29", camera and platemaking equipment, and small platen letter-presses.

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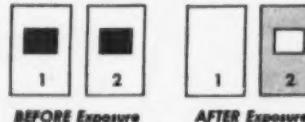
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Offset vs. Letterpress...

The Competition for Process Color Elementary Textbooks

By Keith L. Johns

The Bookwalters Co.
Indianapolis*

IT is a challenging fact that within the last 20 years the production of elementary textbook process color work has changed from 95 percent letterpress to 95 percent offset. During that period we have watched the growth of many offset printing companies and a corresponding stagnation and even cessation by letterpress companies which had large interests in letterpress textbook printing.

This has been a matter of very considerable interest to me because during that time I have been associated with the Bookwalters Company, which is almost exclusively in the elementary letterpress textbook printing and binding field. It has come to the point where approximately half of our total production of bound books no longer comes from our own pressroom, but comes instead from the offset printing establishments throughout the country. Thus, an interest in this subject is for me more than a hobby — it is a matter of very real concern.

Not long ago a young man from our organization was with me in the production office of a large publishing company. He finally asked: "What textbooks in color have you done by letterpress recently?"

The production man considered and finally replied, "I've been at this

desk 12 years and I do not remember ever having purchased a letterpress textbook process color job in the elementary field."

Obviously, there must be reasons why this truly remarkable change has come about. They divide themselves, it seems to me, into two major points:

No. 1 — Cost.

No. 2 — Quality.

Very likely, these points should be reversed if we were listing them in the order of importance because the matter of quality actually had a greater bearing on the change in the beginning.

For many years, the offset printer was able to handle a sheet size yielding a preferred trim size. While the maximum trim size usually available in 64-page forms by letterpress was something under 5 1/4" from front to back, the offset printer could produce pages up to 6 1/8". Publishers were quick to take advantage of this opportunity to give them the squarer book they desired. The other dimension, the height of the book, was not of great concern and is usually no problem now.

Likewise the offset printer could put on a sheet of English finish or machine finish paper a much better printed result. This was particularly true with delicate pastel shades which became so popular, and the vignettes,

shadings, and drop-outs which added so much to the flexibility of artwork. Instead of the square harshness of Ben Day, many beautiful new results could be obtained. As soon as the first such books appeared, just about 20 years ago, all the salesmen of competing companies immediately reported to their managers that "We must have offset."

Of course, at that point, they didn't mean necessarily that they wanted offset. Many of them didn't even know the difference in the processes. What they did mean, however, was that they wanted the same beautiful illustrations offered by their competitors.

So, many efforts were made by both the publishers and the printers to imitate the offset process by letterpress. Many of the publishers were reluctant to change, and held out against the tide for years. They attempted to do process color printing by letterpress, accepting the limitations of trim size and even the hard edges of the vignettes in an effort to avoid a situation which existed at that time — being, as they felt, at the mercy of the offset printer. It was popularly supposed, and with good reason, that to move the print-

* Excerpts from a talk at the Textbook Clinic, American Institute of Graphic Arts, New York, March, 1954.

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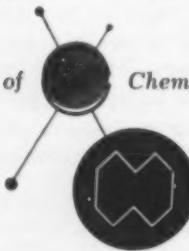
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ing of an offset book from one plant to another was difficult if not impossible. Many will recall that there was quite a stir when the publisher began to demand that the positives become his property and that he thus be free to change offset printers at will. It was several years before some of the offset houses finally abandoned their established custom and permitted the publisher control of the positives. No doubt the change would have been hastened by years except for this fact.

Process Shortcuts

Offset also offered the publisher the advantage of modern methods of color separation and drop-outs. The use of fluorographic paints was introduced for drop-outs. Masking for drop-outs was perfected. Dot etching became a valuable tool for color correction. Much better negatives and positives were made to retain uniformity of type faces. Inks were improved. In fact, during the transition period, offset not only used the advantages of quality it already possessed, but improved the quality so that even in the points of greatest difference, the two processes were on a par. It finally got to the point where the letterpress printer was happy if he could produce a job which might be mistaken for offset, and even now it is difficult for any but an expert to say with certainty whether a given job was done by one method or the other.

It is true that some less favorable aspects of offset production existed. For one thing, the paper was more expensive. Spoilage allowances usually were greater. The finished book was stiff, and did not open nearly as well as a book of the same size printed letterpress. This latter problem was a contributing factor in the constant growth of the trim size and the tendency toward a squarer, or even oblong, book.

It is interesting that during this period, particularly in recent years, certain publishers asked that English finish paper which they intended to print letterpress be made with the same characteristics as offset paper, to simulate the stiffness and feel of the offset paper. It is also interesting

to note that at the moment some paper companies are conducting research to produce offset paper which feels and acts like regular letterpress paper. It is hard to determine which process is imitating the other.

The discussion of which process is better for textbooks is one which probably will not be carried to a conclusion here. It seems safer to say that it is likely that there is room for both. Due to the belated improvements being made by letterpress engravers and printers, together with the new high speed rotary presses offering the same trim sizes as the largest offset equipment, and the increasing use of dull finish coated papers, the time is almost at hand when the publisher can, with certain exceptions, take his choice of methods.

Cost Questions

That brings us back to the all-important question of cost.

There is no mysterious alchemy about offset, letterpress, or gravure which sets one process apart from the others as the one best way to do textbooks. If we assume that the quality can be comparable, if we understand that the variation in the original artwork and the precise printed result wanted, both have effects on determining which method will yield the best quality, I believe we also should be able to assume that there should not be much difference in the cost.

It is a fact that today there is no substantial difference in cost between very high quality offset and very high quality letterpress. The reason for this is that the two processes are so very similar in the things that have to be done to get fine color fidelity.

Typical Job

Let us trace the reproduction of a typical four-color process page through the steps from art work and repro proof in the case of offset, and art work and type in the case of letterpress, to the finished printing plate. Both pieces of color art work must be photographed for color separation. The camera equipment, the filters used, even the films and materials are, or could be, the same for both processes.

It is true that the characteristics of the color separation negatives are somewhat different between the two processes, but the equipment, skill, and time required should be exactly the same.

It is also true that whatever methods are used for color correction may be applied equally to either type of plate. If it is drop-out, or masking, or dot etching, both the offset and letterpress negative, color corrected, can be done in exactly the same way.

We now have two sets of negatives, ready to be printed on metal. In the case of deep-etch offset which is the usual method for book platemaking, we will have a positive rather than a negative, but this is only a minor additional step and it makes no real difference whether the color correction and drop-out is done on a positive or negative screened film or glass.

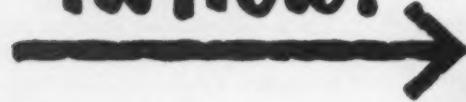
Platemaking

But in printing on metal, we come to the first real difference between the two. The offset positive, whether or not it is included with a group of other pages, is printed in exact position on the huge plate which is the final printing plate. Each subsequent color must also be printed on a huge plate in exactly the proper position so that when the 64-page form is printed, every part of every color of every plate will be in register. This is a good point to keep in mind when the actual printing of the sheet is discussed.

For letterpress, a page or group of pages likewise is printed on metal, but in very much smaller sizes which may contain as many as eight or ten pages. No attention need be paid to register at this point and the pages can be in any position whatever on the flat because this piece of metal is to be cut up into single page sizes. Each color is subsequently printed on another flat, either in position for ease in registering for proofing, or indiscriminately, if color proofing is not required.

Now comes the actual etching, and for the first time there is a substantial saving in favor of offset. The huge offset plate may be completely

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etched in a fraction of the time it takes to etch each flat of letterpress plates. The etching time was increased, of course, by the use of deep-etch plates, but it is still much less than is required for a letterpress plate which because of drop-outs must be taken down to a depth of .035 to .040" in the open areas.

The offset plate is now finished, but the letterpress plate still has work to be done. Because it must be etched to a greater depth and a softer negative therefore must be made to allow for a shrinkage of halftone dots as the acid bites deeper, some re-etching may be necessary. Use of new methods have not eliminated this factor but it is a possibility as better and better screen negatives are made.

Even if re-etching is unnecessary, the plate must still be finished—that is, routed and checked from black proofs. Ordinarily, if the printing is to be from electrotype, the engravings are delivered as flats from which the printing plates are made.

Reviewing these steps, it seems obvious that offset, so far as plate-making is concerned, is at a disadvantage because every page of every color must be positioned exactly. Letterpress is at a disadvantage because the plates, with presently available equipment, must be etched in small units for a longer time.

According to the best estimates of experienced people, averaged among several plants, these two factors came close to balancing out.

The basis for this conclusion is:

To produce the four large offset plates, starting with color corrected negatives or positives, and including photo composition and actual plate-making, requires the work of two or more men using expensive equipment for 25 to 30 hours at a cost of \$20 to \$25 per hour.

To etch the same total amount of letterpress engravings, again starting with color corrected negatives, that is enough for a 64-page four-color form, would require about two hours each for 40 to 50 flats at a cost of \$9 to \$12 per hour.

Thus, for the production of a 64-page four-folder form by either process, it is hard to account for a

difference of more than a few hundred dollars out of a total of several thousand.

Offset Lower

It seems to be almost a rule of thumb in the publishers' editorial and production departments that a 64-page color form by offset will cost from \$6,000 to \$7,000 and that the same form done letterpress will cost from \$9,000 to \$12,000.

The inescapable conclusion is that the letterpress platemaker is not as well geared to this type of production as the offset plants. Some weight is given this viewpoint by the fact that it has happened that a lithographer, seeking to enter the book field, in most instances is inclined to quote figures substantially higher than do those who are experienced. The record shows that in many of these cases, subsequent estimates, after experience, have been in line with the market.

Can it be that while the lithographer takes advantage of new methods and shortcuts, and thus reduces his costs, the very small volume of such business being done by the letterpress engraver does not give him either the incentive or the opportunity to adjust to this field?

Production

There remains the matter of actual production of the books once the plates are completed. Now it is time to think again of the fact that the offset printer puts four plates on his big four-color press and once they are moved into register, he is ready to run. The letterpress printer at present must handle up to 256 plates and register every one of them singly in the form and with one another on the subsequent color cylinders. There is, therefore, a substantial difference in the starting time which is accentuated by the necessity for much more careful makeready by the letterpress printer.

Modern presses for the two processes are so similar that most of their parts are interchangeable. Their cost is similar. The man-complement of the letterpress machine is usually smaller. And the letterpress printer

estimates and obtains actual sheet production which is better than offset. While a four-color offset press can usually be estimated at about 2500 sheets per hour, the same letterpress machine with fewer chemical and other problems, usually produces about 3300 sheets per hour with fewer men.

Thus, it is a fact that you may now buy letterpress color work and offset color work at approximately the same price per thousand sheets in quantities from 25 thousand up with the offset press being less costly in smaller quantities and the letterpress production showing savings in larger quantities. In addition the letterpress plates have practically an unlimited life while it is still necessary to make new offset press plates occasionally.

Wages About Equal

The basic wage rates in the two branches are very similar. As has been shown there need be small difference in the steps to be taken, in the actual number of human and machine hours consumed. Is it not likely, then, that the principal difference is in methods? This is the answer I have been given by plants where both processes are used. This is the answer given by a major supplier to the graphic arts industry. Perhaps this is the reason that at Pressmen's Home, Tennessee, where the Printing Pressmen's Union conducts a modern and efficient trade school, 95 percent of the research and training is in offset although more than 90 percent of the union's pressmen are in letterpress.

In the office of the large supplier, I was told that they concentrated their efforts in the offset field because their people did not seem welcome in the letterpress shops, while the offset platemakers greeted them with open arms.

A former president of the Pressmen's Union told me that their hands were tied for letterpress research and experiment because they had an agreement with the Engravers' Union

(Continued on Page 141)

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Eight Years of NALC Progress---

THE Resolution reproduced below is a reminder of the beginning, and purposes, of the National Association of Litho Clubs. It was adopted in 1946 when the NALC was formed.

It has been eight years now since a handful of Litho Club representatives, acting for their clubs, decided that a national association was needed, and could serve the needs of local clubs. The nine charter member clubs, in the order of their applications were Philadelphia, Baltimore, New York, St. Louis, Washington, Cincinnati, Milwaukee, Connecticut Valley and Dayton.

In the intervening eight years this original number has more than doubled, and the NALC has greatly increased the scope of its service to members.

On the opening of the annual NALC convention, we in New York extend our warmest welcome to Litho Club members across the land. Your committee men have worked hard in preparation for this event, and we believe the program will measure up to your expectations. Best wishes for an enjoyable and profitable time in our city.

William J. Stevens, and John F. Maguire,
Convention Co-Chairmen

Resolution



TO FORM A NATIONAL ASSOCIATION OF LITHO CLUBS

WHEREAS: we the undersigned, representing the various Litho Clubs, have on this day met, and with the help of God, have formed the National Association of Litho Clubs.

WHEREAS: the objects of this Association shall be to increase in the general welfare of existing Litho Clubs; to assist in the formation of new Litho Clubs in any place where such a club can be of value to the local industry; and to set up a central source and dispense information relating to educational subjects, programs, speakers, research and pertinent activities of other trade associations.

THEREFORE: be it known, that we have adopted this Resolution at a meeting in New York City, on Saturday, January Nineteen, Nineteen Hundred and Forty-Six.

W. W. Sullivan
W. H. Barry
Alfred J. Rossotti
William J. Stevens
Anthony Capello
Merle Schaff
Clifford Hebbeler
Wm. H. Jones

Willie H. Keagy
Charles Story
A. L. Tucker
J. M. Miller
Albert Gaderell
Frank Romeo
Chas. H. Imhoff
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NALC Convention Opens in New York



National Association of Litho Clubs

Annual Convention

Biltmore Hotel, New York

May 6, 7, and 8, 1954

Thursday, May 6

Advance Registration 5-7 P.M.

Friday, May 7

A.M. Regular convention sessions open. Business, reports, etc.

Noon-Luncheon. Speaker, Norton B. Jackson, executive director, Point-of-Purchase Advertising Institute, New York.

P.M. Convention business session reconvenes.

7-8 P.M. Reception and cocktail party given by Litho Club of New York as host to the convention. Angelo Pustorino is president of the New York club.

Saturday, May 8

9 A.M. Business Session Annual Election

10 a.m. to 1 p.m. Annual Technical Forum

William Falconer, Eastman Kodak Stores, Inc., moderator.

Approximately 25 tables of information will be set up, each with one or two specialists in some phase of lithography. Subjects will be divided into two general groups: Operations, and General. The former will include problems in such things as camera operations, color correcting, platemaking, stripping, layout, copy preparation, and press troubles. The other division will deal more with new products, supplies, equipment, quality control, research and education.

Panel Men

CAMERA — Phil Quartararo — Kindred-MacLean & Co., Long Island City; John Morse — Brett Litho, Long Island City

COLOR CORRECTION — Walter Kaiser — Edw. Stern & Co., Phila.; Gus Montevano — Sweeney Litho Co., Belleville, N. J.

MODERN LITHOGRAPHY, May, 1954

STRIPPING AND LAYOUT — Frank Simunek — Kipe Offset Process Co., New York

PLATEMAKING — Joe Mazzaferrri — Colorcraft Lithoplate Co., Phila.; Harry "Doc" Mueller — Litho Chemical & Supply Co., Lynbrook, L. I.

COPY PREPARATION — Henry Latimer — Metropolitan Lithographers Assn., N. Y.

PRESS TROUBLES — Ted Makarius — Pope & Gray, New York; Pete Rice — Capricorn Litho Co., N. Y.

PRESSES — Albert Kuehn — Miehle Printing Press & Mfg. Co., N. Y.; A. B. Woodruff — Harris Seybold Co., Cleveland

ROLLERS — Gus Reischl — Ideal Roller & Mfg. Co., Long Island City; Ken Butler — Bingham Bros. Co., New York

BLANKETS — Pat Kirkpatrick — Rapid Roller Co., Chicago

PAPER — Philip Evanoff — Mead Sales Co., New York

DEVELOPMENT & RESEARCH — Paul Hartsuch — Interchemical Corp., Chicago; Les Goda, Jr. — Eastman Kodak Co., Rochester

EDUCATION IN LITHOGRAPHY — Charles Shapiro — Lithographic Technical Foundation, New York

INK — Fred Dankert — Fuchs & Lang Mfg. Co., New York

QUALITY CONTROL — Donald Macaulay — Paper Quality Control, Inc., Chappaqua, N. Y.; Sidney Roth — New York University

General discussions will be available for questions of wider interest.

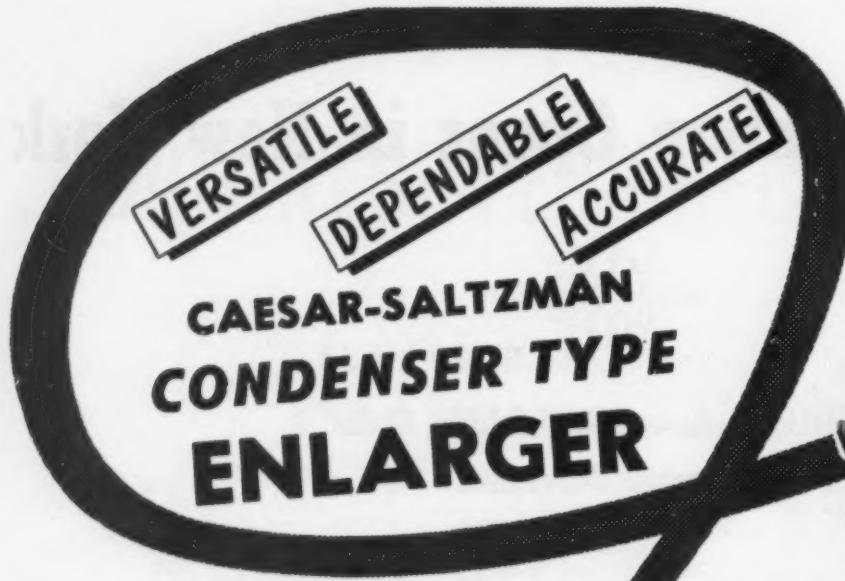
1 p.m. Luncheon. Speaker, Peter Donald, TV, Radio, Screen personality.

7 P.M. Annual banquet, combined with the annual ladies night dinner dance of the Litho Club of New York. Broadway entertainment, gifts for ladies.

For the Ladies: Friday — Boat trip around Manhattan Island (New York City). Luncheon. Convention cocktail party in evening.

Saturday — Tour of Radio City. Luncheon with convention. Dinner-dance in evening.

Convention co-chairmen are William J. Stevens and John Maguire, both past presidents of the NALC. ★★



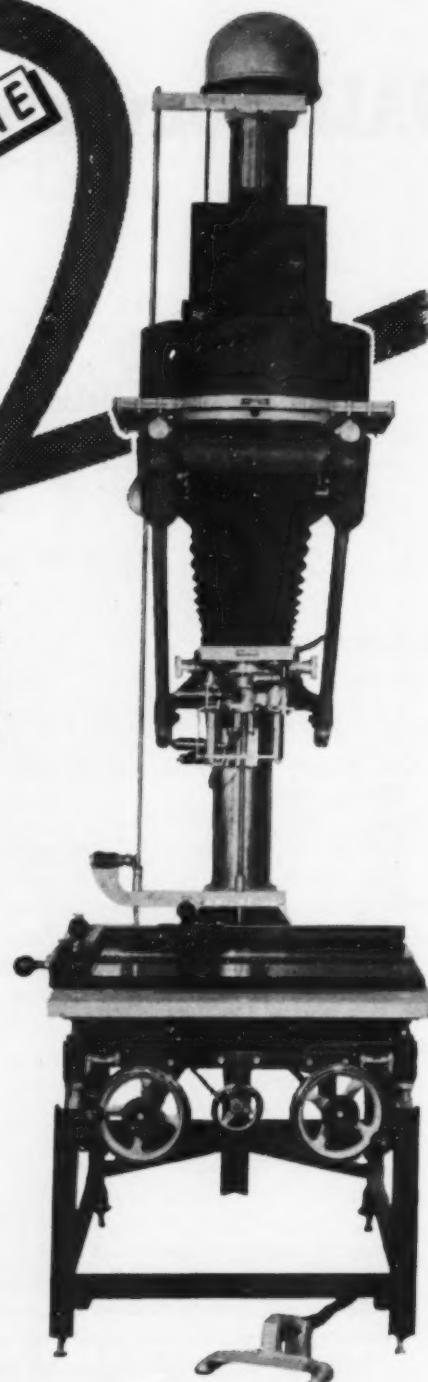
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Meet the LITHO CLUB PRESIDENTS

NEW YORK

Convention Host Club



By Angelo Pustorino

President
Litho Club of New York

LOOKING back over the last 20 years, who would have dared to predict the tremendous progress that lithography has made?

What has been the driving force behind this progress?

One of the main reasons for this success has been the combined efforts of the Lithographic Technical Foundation, the machinery, film and chemical manufacturers, the lithographic craftsmen and of course those plant owners who constantly strive to do a better job.

Does it sound fantastic to say that lithography hasn't scratched the surface yet? While it has made great strides, those who are around 20 years from now will look back and see even greater advances made.

Lithography still has many new fields to conquer. If we are to keep up with the ever increasing demand for lithography we will need more skilled craftsmen and more trained salesmen.

The trade schools and the Lithographic Technical Foundation are doing a good job assisting lithographic workers to become skilled craftsmen.

The Litho Clubs throughout the country are doing their bit too. Their monthly meetings provide forums where men can exchange ideas, participate in quiz programs, where

questions are received and answered by panels on all work departments, on new processes, on new methods, on new equipment, paper troubles, inks, etc. The New York Litho Club, especially, is dedicated to giving all of our lithographic craftsmen more and more technical data.

We feel that in some small measure, we have been a factor in the rapid growth of offset lithography. We shall continue with our Litho Club work in the hope that lithography will go on to much greater heights.

CONNECTICUT VALLEY



By Walter B. Dulak

President
Connecticut Valley Litho Club

TRAVELLING through the New England States as a sales and service representative, I have the opportunity of coming in contact with plant owners and supervisors in the graphic arts industry.

I can see the dire need for a Lithographic Technical School in New England. Possibly one to follow the lines of the New York City Trade School, where men and women could be trained in all phases of lithographic work under proper supervision and actually produce work on production type equipment.

A school of this nature would be of great benefit to plants now operating lithographic departments and also letterpress plants which are contemplating entering lithography.

CHICAGO



By Ralph H. Graham

President
Litho Club of Chicago

THE Lithographers Club of Chicago is celebrating its 25th Anniversary this year. Special stationery, plus the issuance of a revised constitution and complete roster in book form are being used to help commemorate the event.

Several new types of programs have been planned to make the Club's educational program more effective. These include dry offset, metal decorating and a study of what the Club may be able to do in securing for the industry the best qualified new employees.

The Club also keeps members informed on new types of plates and processes through its excellent monthly publication "Hi-Lites".

The Club meets every fourth Thursday of the month except June, July and August. Special events include a Bowling Tournament with the Milwaukee Litho Club, the Annual Ladies Night Dance, Golf Tournament and Christmas Party.

The Club was organized for the purpose, and the members are charged with the responsibility, of exchanging ideas, promoting social relationships, strengthening friendships, promulgating good fellowship and furthering the best interests of the industry.

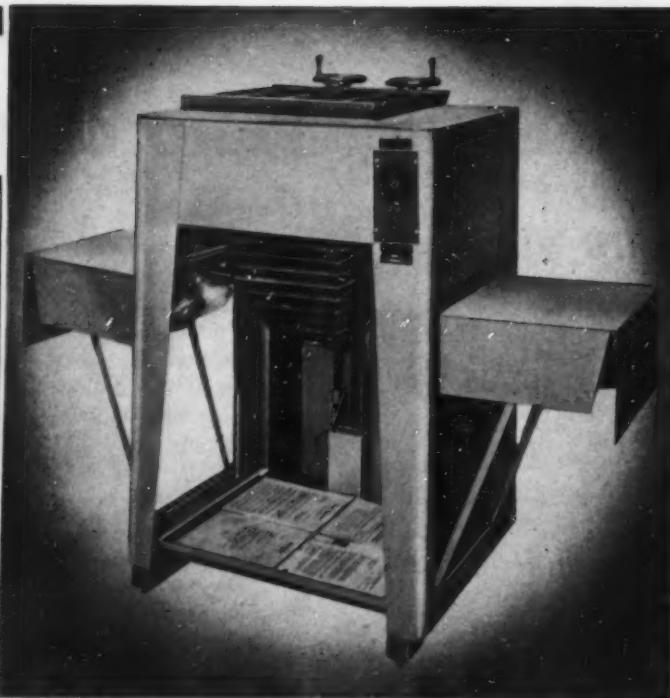
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ST. LOUIS



By Raymond Benz

President
St. Louis Litho Club

MANY of us ask "What makes a good Printing House", is it new equipment, is it good craftsmen to operate the equipment, is it good management, or just where can you put your finger? Of course all of these are important but I wonder how many of us have looked behind the scenes into the relationship between employer and employee—management and labor. All of us have heard those two worn out words "Human Relations" but do we really apply them in our own daily work?

As employees, do we realize the responsibility, the worry and the problems of our management? Do we realize our need to see that our job is not only to make money ourselves but includes responsibility to our employer? Do we really see his problems, for it is he who has thousands of dollars invested in his and our future. Indeed it takes two sides to tell the story.

And on the other hand what does an employer expect of his employees? Certainly there is more than just the weekly paycheck. The word that best expresses this point is "Respect". An employer must respect his employee, must respect the working problems and the personal problems of his men because if he does he can expect to receive the finest work from them. Know your employer; know your employee; know their problems, and a finer relationship will exist, and a better product will develop.

Human Relations was one of the topics which we of the St. Louis Litho Club have studied during the past year. We have five open meetings a year and at each of these we have a speaker. The topics range from Latest Methods of Lithography

to Human Relations in the Plant.

Our closed meetings always have a technical discussion period which may consist of something new in the industry or a litho problem with which one of our members has been confronted.

We meet the 1st Thursday of each month at a downtown hotel and of course any out of towner is invited to get acquainted with us whenever in St. Louis.

ONTARIO



By R. B. Elgie

President
Ontario Litho Club

IN 1948 an idea was formulated by Walter B. Thompson of Toronto that a representative group of Junior Executives from lithographic establishments in Ontario be formed into a club. This organization would become a Junior branch of the Canadian Lithographers' Association. Thus the future prospective members of the C.L.A. would not be strangers on being elevated to the Senior Association.

In the fall, two meetings were held to organize the club and set up a constitution. Walter Thompson was elected our first president. There were 17 members in the original group. Today the membership is 25 with four representatives from London and two from Hamilton. At first we were known as the Junior Litho Club. The name was changed in 1949 to the Ontario Litho Club.

Ten meetings are held each year—two of which are social events—the Annual Golf Tournament in June and the Christmas Party in December. The other eight meetings are dinner affairs, with speakers giving instructions and information on the various phases of the lithographic industry. Knowledge and good fellowship is the keynote of our Club.

BALTIMORE



By Nathaniel Gamse

President
Litho Club of Baltimore

THE Litho Club of Baltimore was founded in the autumn of 1938 with the help of a group of enthusiastic Litho-Club Members from Philadelphia. A small enthusiastic group started off and the Club has grown slowly—but steadily—with the years. We have always been quite grateful to Philadelphia for helping us to organize our Club. Therefore, when our turn came, we were very happy to help organize the Litho Club in Washington, D. C.

Our Club policy has always been to retain a medium size membership. Most of our meetings have dealt with lithographic subjects, and one of the features of which we are proud, is our "Industry" night in which a representative of one of the many Baltimore lithographing concerns delivers a talk on the history of his company and its development in the lithographic industry.

However, our Club is not all business. We have three special events each year which emphasize the sociability and fellowship features of membership in our club. These are our annual Oyster Roast, Crab Feast and Christmas Party.

Our future plans, generally are to stay at medium size, with our meetings and affairs conducted on a relaxed plane. We have not had—and we hope to avoid—any high pressure on any of our members, regular or associate, for the support of the Club. We intend to stay generally serious with enough sociability to make membership interesting. We look forward optimistically to the future of the Litho Club of Baltimore, since lithography is growing in Baltimore.

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BUFFALO



By Fred M. Hoelperl

President
Buffalo Litho Club

THE need for a Litho Club in Buffalo was vague but evident. Plans for organizing were formulated with a bid to the National Association of Litho Clubs for its help. Thanks to the National Association and to the organizing members of the proposed club, the first regular meeting of the Buffalo Litho Club was rewarded with an unexpected sixty individuals attending.

Consequently, the Buffalo Litho Club is now a new member of the National Association of Litho Clubs. To others, contemplating a litho club, if the need undoubtedly exists, the rest is organization and work for its establishment. The results will be a successful club which is a benefit to all its members.

HOUSTON



By Warren Childers

President
Houston Litho Club

THE board of the Houston Litho Club has chosen "Offset Publications" as the program at this year's Southwestern Litho Clinic, to be held in Houston in July. The reason for this choice is that we feel that the production of publications by offset offers lucrative house-organ business for the commercial lithographer and that such a clinic may speed the adaptation of offset to weekly newspaper production. The program will

begin with a discussion of the planning necessary for economical and successful production and will end with bindery operations. Special emphasis will be placed on copy preparation, camera technique, stripping, platemaking and presswork.

Our plans include the actual production of an offset publication during the Clinic and Exhibition in order to demonstrate workable and coordinated methods, the necessity for careful planning, and the flexibility, economy and quality of offset applicable to this relatively untapped field.

There will be something of interest for everyone in the lithographic industry and for editors and publishers as well.

PHILADELPHIA



By Len Starkey

President
Litho Club of Philadelphia

THE Philadelphia Litho Club has introduced a series of programs for the monthly meetings called "Back to Fundamentals." This is a down-to-earth, basic approach to the many problems of modern lithography. We have covered such topics as The Camera, Platemaking and The Press. Later we hope to progress to the more scientific approach, to alert our membership to technological advances.

The group has a deep interest in the tried and tested methods of the trade, but members also are using their ingenuity to further their interests. The intermingling and exchange of ideas at club meetings has brought about a highly competitive yet friendly relationship which has been instrumental in raising our standards.

The last five years have witnessed in this area a tremendous increase in color work due chiefly to im-

proved methods in masking. We are looking forward to initiating new programs in this subject which will be helpful to the membership and the industry.

Our meetings are held the fourth Monday of the month in the Poor Richard Club and are enthusiastically attended by approximately 140 members and friends. Our membership now totals 265.

Philadelphia lithographers are proud of their heritage begun by Benjamin Franklin and nurtured by the Litho Club in the spirit of true craftsmanship.

WASHINGTON



By Frank Mortimer

President
Washington Litho Club

THE Washington Litho Club was organized in the spring of 1945 when members of the Baltimore Club came to Washington and called together representatives of Government and commercial litho plants and local suppliers at a meeting in the Dept. of Agriculture Auditorium.

The officers elected to serve the interim term of about three months were William Heintz, President; Charles Storey, Vice-President; Fred French, Secretary and Treasurer. In the first full year of the Club, 1945-46, the officers were President, Charles Storey, Army Map Service; Vice-President, Paul Heideke, Washington Planograph Co.; Secretary, Gil Miller, Soil Conservation Service; Treasurer, Jack Davis, Guthrie Litho Company.

It was an auspicious start. From the handful of Lithographers who attended that first meeting the Club has grown to a membership of 270.

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ernment establishments including Commerce, Army, Navy, Department of Defense, Interior, and the Government Printing Office. The size and number of the Commercial Litho establishments have been on the increase and now are a very important part of the Graphic Arts picture in Washington.

The steady growth of publications for national organizations emanating from the city have resulted in the installation of more presses of all types including roll fed and multi-color equipment. Government requirements for contract printing the last 15 years through World War II and the war in Korea have also been partly influential in this growth.

CLEVELAND



By W. H. Dunlap

President
Litho Club of Cleveland

GREETINGS from the Litho Club of Cleveland, and best wishes to the New York Club for a successful 1954 N.A.L.C. convention.

Our club has been in existence for seven years, and during that time has enjoyed a steady growth to our present size of 250 members. We have tentatively set 250 as the desired membership figure, and indications are that we should have no trouble in obtaining new applicants to replace the few that drop out every year.

The Cleveland club has been honored by the N.A.L.C. by having had three of its past presidents serve as national officers. These are: Herb Johnson, vice president three years ago, and Andy Balika, and Sol D'Alessandro, president and executive secretary respectively in this year's official family. Our educational committee has been active in arranging programs for meetings, at present having a full schedule for the year ahead through March, 1955.

A study of our past programs and those in the planning stage brings out some interesting facts. For the first few years we had speakers, many from out of town, on the various phases of lithography and allied trades. Next we went through a series of meetings based on the panel discussion idea with members of our own group on the panels. This covered everything from copy preparation through press work and is an idea well worth trying by other clubs.

We have had several plant visits in recent months, with more scheduled for the fall and winter. Perhaps the most novel programs, at least for our club, are two we have planned on silk screen and gravure.

In the entertainment line we have the usual June picnic planned and also the annual Christmas dance for next December. All in all the Litho Club of Cleveland is looking forward to another year of "Furthering the Lithographic Industry" which is our object under our constitution.

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MILWAUKEE



By Rudolph C. Bartz

President
Milwaukee Litho Club

OUR club was organized exclusively for the Litho Industry and as such only those men who are actively employed in the production of Litho work, and who have attained the rank of Superintendent, Foreman, or one key man in any of the various departments of the industry are eligible for Active Membership.

The purpose of this Club is to discuss the various problems and all technical procedure in the industry, as well as to learn of the new developments through educational programs, and to endeavor to promote progress in the various branches of the industry.

Our programs thus far for 1954 have been very successful, judging by the increased attendance at our monthly meetings. Vice President Beske planned a plant visit to Consolidated Water Power & Paper Co., April 24th. On our regular meeting night April 27th we were to have Don Grant as our guest speaker, on Plates of Yesterday and Today. All arrangements have been made for our Annual Bowling Meet between Chicago and Milwaukee Clubs, at the Golf Bowl, May 1st.

TWIN CITY

By B. A. Skomars

President
Twin City Litho Club

GREETINGS from the land of Ten Thousand Lakes. The Twin City Litho Club, of Minneapolis and St. Paul, is now in its eleventh year of growth, and at present we have over 100 dues-paying members.

We meet once a month throughout the year, which we believe is some-

thing of distinction. What makes this fact more outstanding is that the at-

to wait until fall or winter to thresh out immediate problems.

Attendance usually hits the 60 to 70 mark year in and year out, and such a satisfactory turn-out can be attributed in great part to the high level of the programs that our program director brings to us. Herman Goebel, who has charge of this most important part of our club activity, is also a member of the board of the National Association of Litho Clubs, and we are proud to be thus represented.

This year we are sending three delegates to the National Convention

Barney
Skomars,
Twin City



tendance does not fall off through the summer months. Thus our members have a chance to meet and talk about summer problems during the troublesome months, and do not have

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in May, and are supporting the National Association in every possible way. Our members are enthusiastic about Lithography as evidenced by our Club's growth, and we all feel that we are part of one of the most progressive industries in our modern economy.

BOSTON



By Albert A. Wain

President
Boston Litho Club

THE Boston Litho Club has enjoyed a very rapid growth in its short existence. The meetings have always been conducted on a business basis, so that we have always been able to get plenty of Lithography into them. After all, that is what the men like to hear.

To insure a healthy existence of a club, I think it should change its meeting place every five or six years. This creates new interest and increases attendance. I find that the meetings with the largest attendance in the past years have been the Quiz Night Programs, with a panel to answer the members' questions. A great deal has been learned at these sessions.

It has been very interesting to see the number of Litho Clubs springing up throughout the country in the last few years. This is a healthy sign and shows that Lithography is becoming more and more competitive. That is why the men want to know about their trade.

I feel a few words of gratitude should be extended to *Modern Lithography* for the effort in trying to pass on to its readers the "Know How" from those who have the knowledge and skill of the trade, and who so generously try to share it with others. They can do so only through the medium of trade magazines.

My thoughts for the future are, "Keep your eye on Dry Offset."

QUEBEC



By Eric J. Joy

President
Quebec Litho Club

THE Quebec Litho Club was inaugurated in June 1951 at a meeting held in Montreal, sponsored by the Canadian Lithographers' Association. The meeting was attended by C.L.A. members, members of the Ontario Litho Club and the proposed charter members of the Quebec Litho Club. At this meeting the Club came into existence. David Riddell was elected President, a suitable honor to one who was so instrumental in the Club's formation.

The Club has made great strides since that time; although membership was at no time very large, the

organization has attained considerable prestige in local circles. Present membership is 17.

An annual event of great importance is our joint meeting with the Ontario Litho Club. The place of meeting alternates between Montreal and Toronto and consists of a one-day business and social meeting during the summer months.

Another highlight of our season is the annual dinner with members of the Canadian Lithographers' Association as our guests. This provides us with an opportunity to meet the top executives in the local lithographic industry in a very informal atmosphere.

Every Christmas we have entertained at a cocktail party in honor of our members' wives and lady friends.

The majority of our monthly meetings are centered around a technical theme with usually a guest speaker or a panel discussion amongst our own members. Our attendance at meetings last year was over 80 percent.



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At our annual meeting, held last January, the following officers were elected:

President, Eric F. Joy; Vice-President, Saul Markowitz; Secretary-Treasurer, Jean Lebeau; Immediate Past President, C. R. MacAlpine, Membership Chairman.

Directors, R. Coulter, Program Chairman; A. Brown, J. Martin.

One of our most ambitious projects to date is the proposal to conduct an L.T.F. Technical Forum in Toronto this spring. Although this will be sponsored by the Canadian Lithographers' Association, the actual organizing and conduct will be in the hands of the Ontario and Quebec Litho Clubs.

DALLAS



By M. W. Younger

President
Dallas Litho Club

THE Dallas Litho Club was organized in 1950, as an employer-employee club for the furtherance of the best interests of the lithographic industry, and for social get-togethers for lithographic craftsmen. The club meets regularly on the first Tuesday in each month, except August.

Each year, the club joins with the Houston Litho Club in sponsoring the "Southwestern Litho Clinic". Highlights of last year's Clinic in Dallas was the LTF participation in the week-end event, attended by 389 lithographic craftsmen and suppliers from the Southwest. The Clinic this year is being held in Houston on July 10 and 11 at the Shamrock Hotel.

Social events of the year include two week-end fishing trips, a family picnic in August, and the annual installation of officers and dinner dance in December.

Membership in the club now stands at 153, and includes many shop own-

ers, foremen, and lithographic craftsmen from every branch of the trade, together with salesmen and representatives of the many lithographic suppliers.



Larry Dougherty, left, is president of the Cincinnati Litho Club.

Litho Club News is a regular department of Modern Lithography. It begins this month on page 123.

Changes in Cincinnati

The Nielsen Lithographing Co. has installed a new Harris 22 x 34" two-color press . . . Modi-Graphic, Inc., displayed its new photo lettering system at the ITCA meeting on April 23-24 in New York City . . . Westerman Print Co. has completed an addition to its plant containing 5,000 square feet of floor space, which is being used temporarily as a warehouse . . . Young and Klein, Inc., is issuing a revised edition of its popular "Ohio River Handbook."

Gibson Adding Presses

The Gibson Art Co., of Cincinnati, in addition to its recent installation of two Miehle 29 offsets, has just completed the installation of a new Miehle 41 single color letterpress.

Gibson Art also has ordered two more 29 offsets, which will be installed soon, and also a Miehle 41 two-color offset which will be delivered later in the year.

Winterburg Heads P. & J.

Phillips & Jacobs, Philadelphia, manufacturers of chemicals for the graphic arts industry since 1865, has changed from a proprietorship to a corporation. Joseph H. Winterburg is president.

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B & B Executive Retires

H. E. Kranhold, vice-president, sales planning and policy, Brown & Bigelow, St. Paul, retired April 1 from active service. He was with the advertising specialists company 42 years. He will remain in an advisory capacity in the sales department he helped build and in which he was one of the first to reach \$100,000 a year in sales.

Discuss Work Incentives

Would incentives to the various production workers involved bring a reduction in spoilage? This question was explored at the April meeting of the Los Angeles PIA by foremen who have completed the association's foreman-management course, and management and key production personnel. The question of spoilage and how to reduce it was applied to specific jobs such as a pen-rule, snapout and sewed book, 52 x 76 sheets, Multilith, and the PAR Spoilage Report. Methods which are used to allow for stock that is used and wasted due to register,

color, press troubles, stock handling, etc., were discussed.

The group also went into spoilage involving jobs in production which had to be re-run due to some production difficulty such as negligence by workers, or failure of equipment during the run.

Andy Forbis of the PIA staff was chairman of the program, conducted following a dinner at Rodger Young Auditorium.

Detroit Co. Adds Press

Tieman Printing, Inc., Detroit, has announced the recent installation of a new Miehle 29 offset press.

BALIKA EDITORIAL

(Continued from Page 33)

by the educational committee of the local club before scheduling for a definite program. New developments are presented to Litho Club members with the idea of improving their work. This has been done very effec-

tively, as is reflected in the growth of the Litho Club movement. The days of the mysterious secrets of our industry are certainly passé, as can be witnessed by the many fine articles published from month to month in all the trade magazines.

The publishers of our trade magazines have done an excellent job in bringing to light the many advances in our industry. The editors have made every effort to procure first hand information from technical men in the field and have published this material for everyone's benefit. These media of exposing and bringing to light the many improvements have been very instrumental in making men in our industry conscious of the rapid growth of lithography.

The combination of the technical trade publications, plus the N.A.L.C. educational programs, certainly gives everyone in the industry the greatest opportunity to hear about research and developments, determine a correct approach, and ultimately conquer the solutions to ever-rising problems in lithography.★★

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Arthur Brown & Bro., leading Art Supply Specialty Center, announces a new ready-to-use frisket product that really works!

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Big Rust Craft Expansion

More than \$300,000 worth of new Harris-Seybold offset press and paper cutter equipment will be installed in Rust Craft Greeting Cards' new Dedham, Massachusetts plant. The order calls for delivery of a new Harris 42x58" four-color offset press, as well as a new 42x58" two-color. Also to be delivered are two 64" Seybold paper cutters. At contract signing (left to right) are Joe Doty, North East district manager for Harris Seybold Company, Wrightson Christopher, president and general manager of Rust



Craft Greeting Cards, Boston, and Frank P. Doolin, Rust Craft plant superintendent.

Saves Hand-Cleaning Time

Chicago lithographers, in common with printers in many places, have found a way to eliminate time lost by pressmen or other employees in going to remote washrooms to remove ink, grease or other smudges from their hands. Conveniently located near the presses or work areas,

"hand care stations" have been installed for quick cleanup by the worker. These stations include a dispenser holding a waterless hand cleaner, a paper towel cabinet and a trash container. The dispenser, made of non-breakable polyethylene plastic film, can be attached to the wall, a post, or other support. It

holds a gallon of the recently perfected waterless type cleaner and has a metered valve which releases just the right quantity of cleaner for a thorough scrubbing of the hands. No water is required, the residue being wiped off with the paper towel. One gallon of the cleaner provides for 700 to 800 hand cleanings, the manufacturer states.

Cincinnati Adds Proof Press

A new multi-color offset proofing press, of German make, has been installed in the plant of the Cincinnati Lithographing Co., Inc., Cincinnati. In addition to proofing on paper, the press will print on metal, wood, plastics, paperboard, glass and other materials which cannot be bent around a cylinder.

Cincinnati Co. Doubles Space

The Ideal Letter Service Co. of Cincinnati, offset printers of direct mail advertising, has doubled its space to 5,000 square feet in new fireproof quarters at 316 West Fourth St., it was announced by John B. Oliver, president.



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Metal Lithography Awards Announced by LNA Judges

FIRST, second and third prize winners in metal lithography, plus three honorable mentions, were announced May 7 in the Fourth Lithographic Awards Competition. Several new firms among winners appeared this year.

First prize went to Robertson Sign Co., Springfield, Ohio, for a Camel cigarette thermometer produced for R. J. Reynolds Tobacco Co.

Second prize in metal lithography was won by Western Metal Decorating Co., South Gate, Calif., for a music box produced for Mattel, Inc.

Third prize was won by Zahn Steel & Litho Co., Santa Clara, Calif. for a sheet showing a Dutch girl design, done for Steelware Mfg. Co.

Honorable mentions were won by Western Metal Decorating Co., for a Marilyn Monroe coaster; and two entries by Caspers Tin Plate Co., Chicago, for can covers and caps for Happiness and Borden's products.

The competition, which covered over 40 different classifications of lithography, all produced during 1953, is sponsored by the Lithographers National Assn., New York.

Last year's competition winners in metal lithography were Caspers Tin Plate Co., and Rheem Mfg. Co. ★★

Top: First place award won by Robertson Sign Co., Springfield, Ohio.

A music box, produced by Western Metal Decorating Co., South Gate, Calif., won second prize in metal decorating.

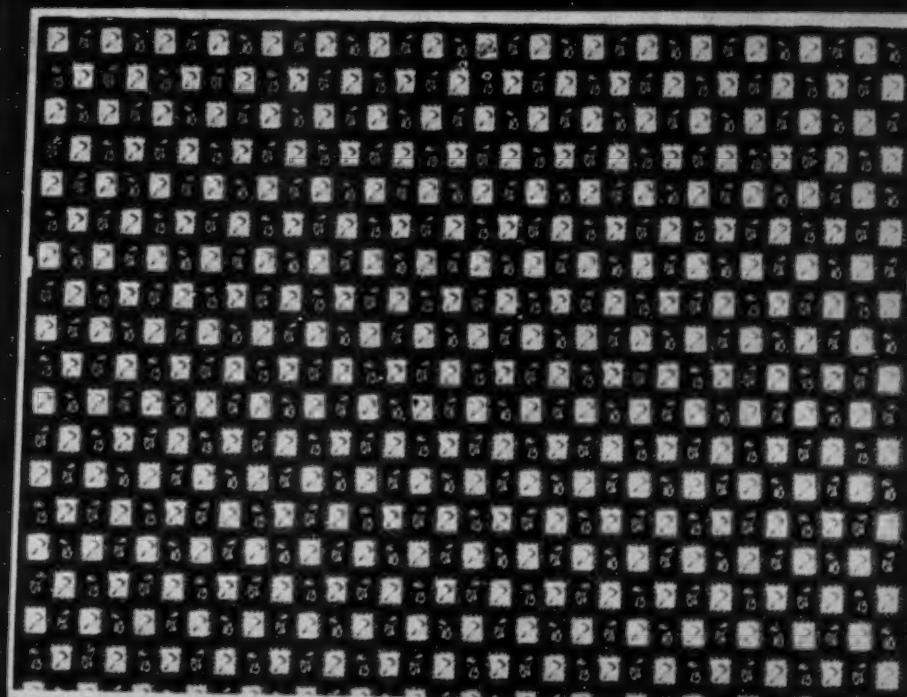
Third prize was won by this press sheet produced by Zahn Steel & Litho Co., Santa Clara, Calif.

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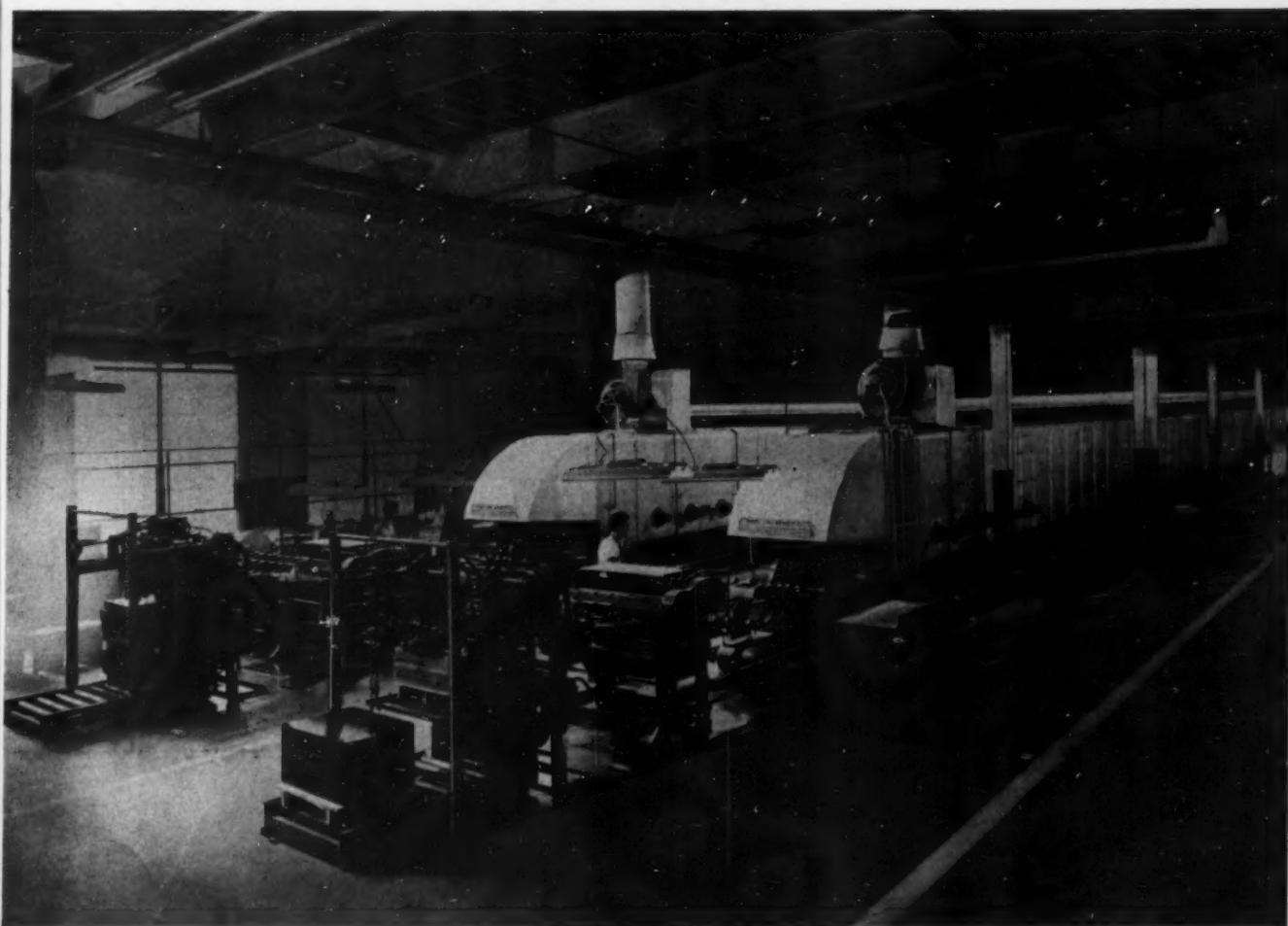


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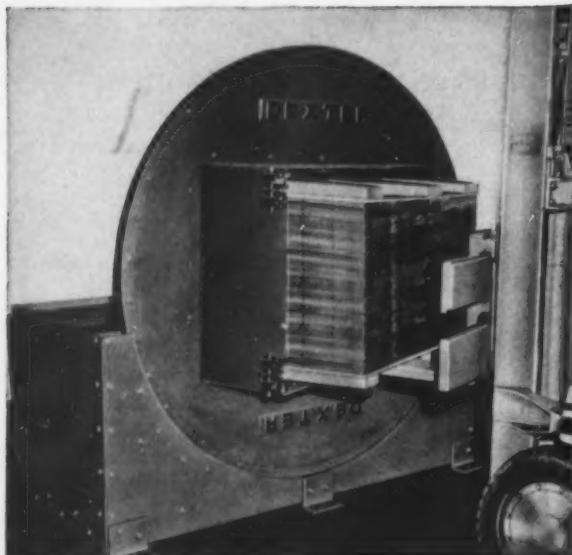
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The pile is then trucked out to the next operation.

There is no clamping of piles.

The machine is built in two sizes, one handling sheets up to 36 x 36", the other, up to 36 x 44". Minimum size sheet handled by either machine is 16 x 16". Maximum permissible load is 6,000 lbs. and sheets of any thickness can be handled.

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Joseph L. Auer

Auer Again Heads Hoe Co.

Joseph L. Auer on April 14 was reelected president of R. Hoe & Co., Inc., New York printing press manufacturer. His reelection took place at the first meeting of the reconstituted board of directors. At the annual meeting of the corporation held April 13, directors favoring Mr. Auer's reinstatement were voted into office by the stockholders.

Mr. Auer succeeds James D. Mooney who was elected by stockholders during March, as reported here last month.

Mr. Auer had been president of Hoe from 1946 to July 1953, at which time he was dismissed by a 7-4 split vote of the board of directors as then constituted. His dismissal precipitated a proxy contest which resulted in victory for the pro-Auer group



Walter C. Cooper

at the annual meeting. Mr. Auer joined Hoe in 1937 as Works Manager.

Charles E. Littleton was reelected secretary of the Hoe company at the same board meeting. He had been secretary of Hoe for 14 years until his voluntary resignation in protest following Mr. Auer's dismissal last July. He became secretary of the Stockholders Protective Committee which led the fight for Mr. Auer's reinstatement.

On April 20 the company announced the appointment of Walter C. Cooper as sales manager. Mr. Cooper has been with Hoe for 36 years, having started as a machine apprentice. In 1932 he was appointed sales manager in the South, and since 1945 has been Midwest sales manager.

for packaging such products as beer, shortening, motor oil and many other items.

Although 1953 food can production was well over the year before, the greatest gains were recorded in the non-food field, where about 12,800,000,000 metal containers were manufactured compared with approximately 11,240,000,000 in 1952, Mr. Craver said. This represented an increase of 14 percent, he added.

He noted that substantial advances were made last year in the production of beer and motor oil cans.

Metal Products in Cans

The use of metal containers as a package for metal products is opening a new market for cans, according to Robert S. Solinsky, president of National Can Corp. "Several important metal products are now being canned," he said, "and we are conducting research to develop suitable containers for several other products."

A pioneer in the use of cans for metal materials is the Lincoln Electric Company of Cleveland, Ohio, he said.

Lincoln, the nation's largest manufacturer of welding equipment, has proved that the use of metal containers has eliminated a major problem, moisture, which reduces the quality of a welding electrode and, as a result, of the weld.

Lincoln has also found that a can provides increased protection in the shipment of electrodes because of the greater structural strength of a metal container.

Several manufacturers of electrodes and welding rods have followed Lincoln's lead, and the industry is expected to continue to increase its use of cans.

Other metal products now packaged in cans include bearings, gear cutters and powdered metal, Mr. Solinsky said. Experiments are now underway to package saw blades and other products requiring the kind of protection that is possible only in cans.

Caspers Earnings Up

Net earnings of Caspers Tin Plate Co., Chicago, and subsidiaries in the year ended December 31, 1953, totaled \$468,039 after taxes, compared with \$420,342 after taxes in the preceding year, Bertram W. Bennett, president, said in the company's annual report.

Earnings in 1953 based on 351,131 shares of common stock outstanding at December 31, 1953, amounted to \$1.33 a share, compared with per share earnings of \$1.22 based on 343,920 common shares outstanding on December 31 the year before.

Consolidated net sales amounted to \$18,086,528, or 22 percent greater than the \$14,753,171 recorded in 1952.

Heads Fund Group

L. B. Hunter, president of Inland Steel Container Co., Chicago, heads a committee which is seeking to raise funds for support of Portal House, a Chicago welfare agency interested in assisting sufferers from alcoholism. Goal of the collection drive is \$60,000.

Can Output at New High

Industry-wide production of metal cans reached a new all time high during 1953, according to the American Can Company.

D. B. Craver, the firm's vice president for sales, said that U. S. Department of Commerce reports on the short tons of steel consumed in the manufacture of cans during 1953 indicate a record production of more than 35,600,000,000 containers, estimated on the basis of No. 2 cans.

Last year's output of metal containers for all purposes was about 2,000,000,000 units more than the year before — an increase of approximately 6.2 percent, Mr. Craver said.

"U. S. production of cans has increased steadily to its present high from an annual volume of about 2,000,000,000 containers during the early years of the century," he said. "Output has almost doubled since 1939."

He attributed the rapid growth in can production to expansion of the food canning industry and impressive gains in the use of metal containers

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For small presses
through 32 x 34.



Model #3—for large
presses 35 x 45 and
up.

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Rheem Plant Praised

Housekeeping in the Rheem Mfg. Co.'s Chicago plant at 7600 S. Kedzie Ave. received high praise recently from a newspaper financial writer. "I have seen a lot of manufacturing plants with good housekeeping but seldom the excellence that prevails here," wrote Phil Hanna in a *Chicago Daily News* article which appeared following an invitation tour of the plant by newsmen. The occasion was the opening of a new office building with 6,400 sq. ft. of space, in which company business operations, formerly conducted in the east, will hereafter be centered.

Reviewing the history of the Rheem company, Joseph P. Makenas, central regional manager, said it was organized in 1925 by three brothers, Richard S., Donald L. and William K. Rheem, who began operations at Emeryville, Calif., under the name Pacific Galvanizing Co. After purchase of other firms the enterprise was incorporated in 1930 as Rheem Mfg. Co. Other mergers followed and new plants erected until the corporation today has 15 large factories.

Rheem's first Chicago plant was at 34th and Kedzie, but in 1941 the present facilities, with 54,600 sq. ft. were erected. Various additions were made including the building put up in 1951 for lithographing 55-gallon drums on the world's largest metal decorating press. In addition to this operation, Mr. Makenas said, the Chicago plant produces aircraft engine containers, gas and electric water heaters, water softeners, gas and oil home heaters and shell cases for the armed forces. The transfer of office operations to the latest addition to the Chicago plant, he stated, was to better serve Rheem's coast-to-coast operations.

Federal Tin Appoints

Federal Tin Co., Inc., Baltimore, last month announced the appointment of George W. Dividson as vice president. The announcement was made by William J. Halley, president of Federal Tin as well as of its parent company, P. Lorillard Co.

Mr. Davidson has been with the metal decorating and manufacturing concern for 30 years, and has been general manager since 1952. He

joined the company at the age of 18, in 1923, and became sales manager in 1940. He was elected a director in 1951.

Carnegie Men Study Plant Location Problems

SUBJECTS of interest to progressive printers were highlighted last month in a four-day program when the School of Printing Management, Carnegie Institute of Technology, presented its annual management conference, followed by the printing management seminar and printers' alumni reunion.

The 1954 Conference on Management in the Graphic Arts was held on April 7 and 8, and consisted of four major topic presentations.

On the subject of "Factors to be Considered in Plant Location", speakers were William R. Taaffe, associate professor, industrial administration at Carnegie, and Glen U. Cleeton, dean of the Carnegie School of Printing Management.

Also as part of the first day theme of "Plant Location, Organization, Layout and Construction", was the panel presentation devoted to results of a senior production class project in designing a multi-million dollar printing plant, and the manner in which the project was handled. The student panels were led by Charles L. Hopper (Printing Management), and John F. Schonder, Jr. (Architecture).

Taking up the theme of "Engineering Problems in Plant Layout and Organizations" the following day, the students, faculty, and representatives of commercial firms attending the conference heard Robert H. Roy, dean of the School of Engineering, Johns Hopkins University, speak on "Plant Layout and Work Flow." In conclusion, an actual case history in plant relocation was given by Jack L. Stuart, plant engineer, Ampco Printing Company, Inc., New York.

Carnegie printing alumni moved in to take over for the final two days, with a program on modern printing problems. Chairman of the seminar and reunion this year was Henry F.

Brayer, executive vice president of the John P. Smith Co., Rochester, New York.

Termed the most successful Printing Management Seminar and Alumni Reunion ever held at Carnegie, the affair drew almost 200 former printing students back to the campus.

Included on the program were: type and typography, William Hegle, John P. Smith Company, Rochester; graphic arts processes, John McMaster, Eastman Kodak Company; printing management panel, Charles E. Schatvet, moderator; printers' advertising, panel led by William Clawson, advertising manager, Miller Printing Machinery Co.; sales, Karl Smith, Dillard Paper Co.; costs, Evert B. Skoglund, Harris-Seybold Co.; and education, William D. Hall, Folding Paper Box Assn.

Climax of the program was a banquet, at which Will Burtin, art director of the Upjohn Company, presented an address on "Design Trends and Printing Management."

Henry F. Brayer is the new president of the alumni group, taking over from Frank R. Sloan, Jr. Mr. Brayer is executive vice president of the John P. Smith Co., Inc., Rochester. Mr. Sloan is with Herbick & Held Printing Co., Pittsburgh.

As secretary-treasurer, James H. Austin, III, replaces Leonard Chotiner. Mr. Austin is district sales manager of the S. D. Warren Co. in Washington. Leslie C. Shomo, a former regional vice president, was named as program chairman, and will be in charge of arrangements for next year's Printers Alumni Seminar and Reunion.

Dart Press Installs Two-Color

Dart Press, New York, recently installed a Planeta 39 1/2 x 55" two-color sheetfed offset press.

Technical SECTION

Practical Method for Determining Color Correction Masking

COLOR-CORRECTION masking is widely used today but not well understood by the majority of its users. In many cases, improvements could be made upon what is already being done if the worker had a better understanding of the principles of masking. In some instances the cameraman would like to design his masking procedure to fit his own particular needs and conditions. The authors hope that this article will help lead the way to a better understanding of color-correction masking by answering some of the *why's* and *how's* and by providing an approach which makes it easier to see what is being done. The technique of analysis outlined here is by no means original with the authors. Others have proposed similar procedures in the past. Among these, the work done by J. A. C. Yule in 1938 is considered of principal importance.¹

Reasons for Color Correction

The inks with which we must print are not ideal. All common process inks are spectrophotometrically in-

¹Yule, J. A. C. "The Theory of Subtractive Color Photography. I. The Conditions for Perfect Rendering. II. Prediction of Errors in Color Rendering Under Given Conditions." *Journal of the Optical Society of America*, Vol. 28; November, 1938. Pp. 419-430; December, 1938. Pp. 481-492.

By *H. Brent Archer*

Laboratory Technician
and

Warren L. Rhodes

In Charge of Photographic Laboratory
Rochester Institute of Technology
Rochester, N. Y.

Abstract

A technique is presented for determining the color-correction masking suitable for a given set of printing conditions. The method described is based upon the reproduction of a test chart made up of the inks intended for later reproductions. A test object is prepared in a logical way so that the ideal separations for their reproduction are known. Separation negatives are made of the test object in the regular manner. These negatives are then measured with a densitometer, and the results plotted upon a graph in a special way. The resulting Separation-Negative Diagram provides a quantitative indication of the color-correction masking needed for that negative.

correct from a theoretical point of view. Photographic masking may be used to correct for this deficiency in inks to some extent. In addition, process inks are somewhat opaque and do not permit the under-colors to "show through" sufficiently. Masking may be used to help overcome this deficiency.

If reproductions are to be made

from transparencies and an accurate reproduction of the original subject, not the transparency, is desired, masking may be employed to correct for the dye deficiencies of the transparency material in addition to those of the reproduction process. In many cases, however, the transparency is considered an artist's original. In this case reproduction of the transparency, not the original, is the objective. If the latter is true, corrections are necessary only for the inadequacies of the reproduction process.

In the reproduction process, the following factors necessitate or affect color correction:

1. *Inks* and their included errors.
2. *Paper*: its printability, surface texture, and color.
3. *The Plate*. Different types of plates produce different results on the press. The plate cannot be overlooked as a factor in what results in the final reproduction.
4. *The Halftone*. Proper tone reproduction is probably more important than proper color reproduction of a color photograph. Hand correction is usually more necessary for tone-reproduction errors than for color errors. Also, problems arise from the fact that tonal

changes are being accomplished by varying dot sizes instead of continuous-tone images.

Color reproduction by halftones cannot be considered entirely a subtractive means of synthesis. Halftone reproduction has its own peculiar problems. Subtractive synthesis, however, provides a convenient starting point in evolving a theory of halftone color reproduction if the following factors are considered:

1. In halftone reproduction, tones are produced with dots of varying size, and the colorant (ink) nearly always has the same concentration upon the paper. In some cases, dots lie side by side and produce a color sensation. In others, the dots are partially overlapped. In still other cases, the dots are completely super-imposed. There is also an infinite variety of combinations of the above three circumstances.
2. Inks in common use are not as transparent as the dyes used in subtractive reproduction processes.
3. After one color has been placed on paper, the next that is put down is not received as the first one was. For instance, in printing on an absorbent stock, after one colorant has been applied, the paper is then more nearly like a coated stock. In this case the ink film thickness of the second printing will vary throughout the sheet depending upon what was placed there before.

The situation is a highly complicated one, as is evident. Reproduction with halftones is not well understood. The complexities of the various interrelations involved in halftone color reproduction are so great that the requirements for satisfactory color reproduction, and therefore masking, must be developed through experiments.

Most published information on the subject of masking is of a general nature and suggests corrections that are suitable for average inks and average printing conditions. The technician must work out his own special procedure to fit his own special problems.

Photographic masking is not the solution to all of the problems listed or suggested. The simplest of masking, however, produces an amazing

TAGA Meeting May 10, 11

The annual meeting of the Technical Assn. of the Graphic Arts is being held Monday and Tuesday, May 10 and 11 at the Schroeder Hotel, Milwaukee. Abstracts of papers presented at this meeting will be published here as soon as they are released. (Probably for the June issue.)

improvement over no masking at all. When the masking is well chosen and done properly, but still kept within practical limits, the results are quite good with no hand work at all.

As stated before, the purpose of this article is not to explain how to do photographic masking but rather how to determine what masking is needed. One might consider a hit-or-miss approach. By trying a number of different combinations it is possible to arrive at the proper combination necessary. The authors sought a more direct approach — one which would show immediately the color-correction masking necessary for a fixed set of conditions.

Conditions of Reproduction

Our problems was color reproduction with a four-color web-fed offset press, using ordinary white coated paper with a popular brand of four-color process inks. These represented our printing conditions.

The conditions of photography are less likely to be changed but are equally important. We desired to reproduce reflection copy only. The filters to be used where the Wratten A, B, and C₅, Kodak Super XX film was to be used for the separations, although any other panchromatic emulsion with characteristics suited to color separation would have been satisfactory. A 120-line contact screen was to be used for the halftone and albumin surface plates for printing. The length of run in this case was short.

A different choice could have been made for any of the above conditions. The point is that it was important that some decision be made in this respect and not be changed unless necessary.

Preparation for the Test

Halftone negatives of a neutral gray scale were prepared. No filters

were employed at this stage. The 120-line screen was used to prepare three identical halftone scales, each one at the screen angle for cyan,² magenta,² and yellow: 30, 60, and 90 degrees respectively. The black printer was not considered since it was to be used only for contrast, detail, and neutral tone where needed. These halftones, identical except for screen angle, were stripped up in the following manner:

1. Cyan, magenta, and yellow scales to be printed separately.
2. A cyan and magenta to be superimposed.
3. A cyan and yellow to be superimposed.
4. A magenta and yellow to be superimposed.
5. A cyan, magenta, and yellow to be superimposed.

Plates were made of the three flats and then printed like any set of separations. This step was considered an important one; the pressman was careful to print the scales the same as he would any average color reproduction. (The inclusion of a good set of color separations that has been printed previously would be helpful in establishing satisfactory printing of the scales.) A tint bar running across the sheet (perpendicular to web direction) was helpful in determining evenness of ink distribution across the sheet. Samples of the run were taken; out of these, one was carefully chosen that best represented the run. This sample sheet will be referred to as the *test chart* throughout the rest of the article.

The Masking Analysis

Consider the test chart merely as original color copy that is to be reproduced, and consider that color-separation negatives of the test chart have been made. We know what the resulting separations should be. Ideally, they should look the same as the flats that were used to make the test chart.

Take for example the red-filter separation negative. If we plan to use this negative for reproduction, the halftone prepared from it should allow cyan to print only in the areas where cyan exists in the test object.

²Process blue is referred to as cyan, process red as magenta.

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It is easy to predict whether this will occur or not by looking at the separation negative.

A similar judgment can be made from a red-filter direct-separation halftone of the test object where no continuous-tone stage was used. In this case the evaluation is easier since a comparison can be made between the direct-separation halftone negative and the halftone negative used for preparing the cyan plate from which the test object was printed. In either case this type of judgment is based on comparison of what we should have and what we are actually getting in the way of color separations.

Continuous-tone separation negatives were made of the test chart on Super XX film with the A, B, and C₅ filters (see Figures 1, 2, and 3). By visual examination of these negatives one can easily determine where color correction is needed. In the green-filter separation negative the magenta scale recorded as expected, but in addition the cyan scale recorded slightly. If the unmasked negative were carried through to the final printing operation, the resulting magenta plate would print some magenta where only cyan was intended to go. We wish to print magenta in the magenta areas only, *none* in the cyan areas. Now let us look at the blue-filter separation negative. The yellow, of course, recorded as it should, but the magenta and cyan also recorded. By looking at the blue-filter separation negative we can easily see that we would be printing nearly as much yellow in the magenta scale as we would in the yellow scale, and a little yellow in the cyan scale.

Color separation negatives made from color copy that has been prepared in a known manner provide a convenient means of determining masking. Making separations of such a test object permits testing various methods and amounts of masking (1) by introducing the masking into the system when making the separation negative, or (2) by applying masks to the separations after they are made. By such techniques it is possible to judge the effect of the mask or masks.

Fig. 1.
Red filter
Sep. Neg.
of test
pattern
made
with
process
inks.

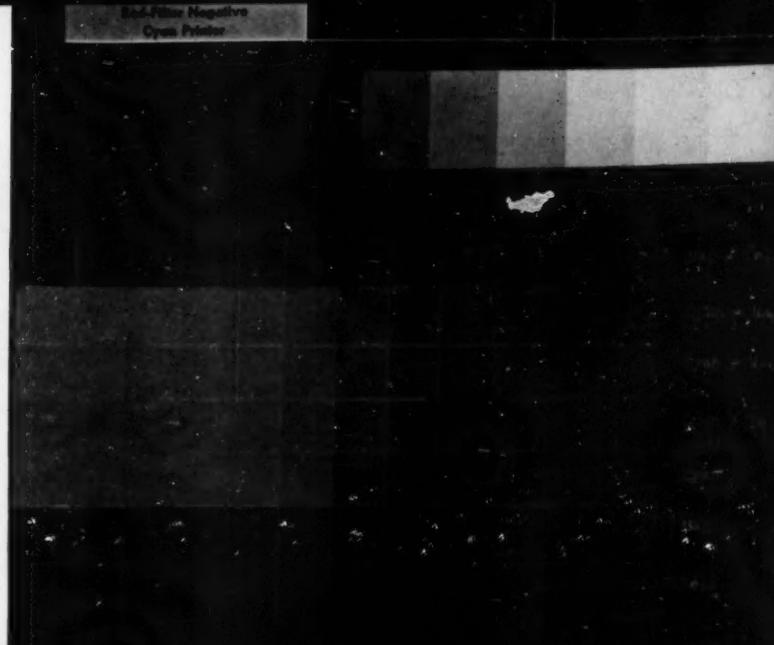


Fig. 2.
Green
Filter
Sep. Neg.

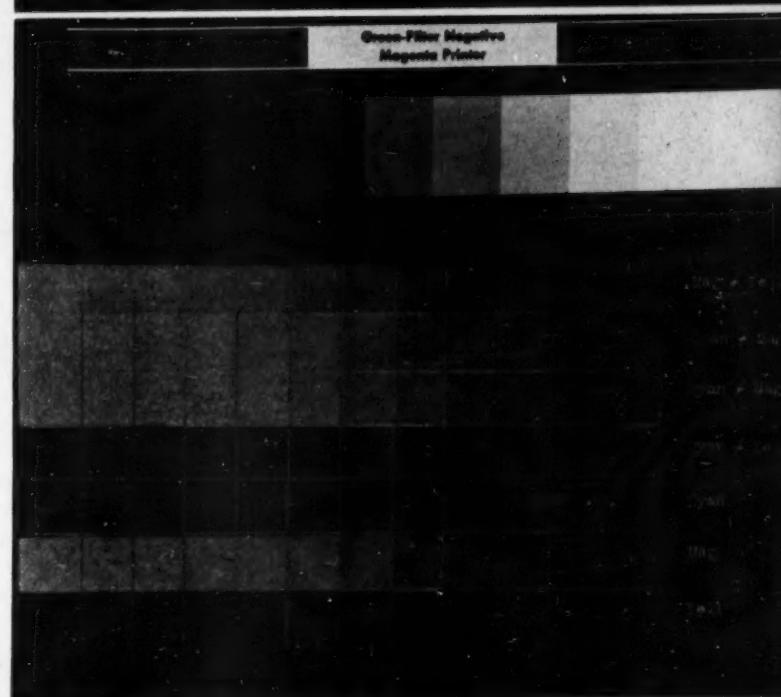
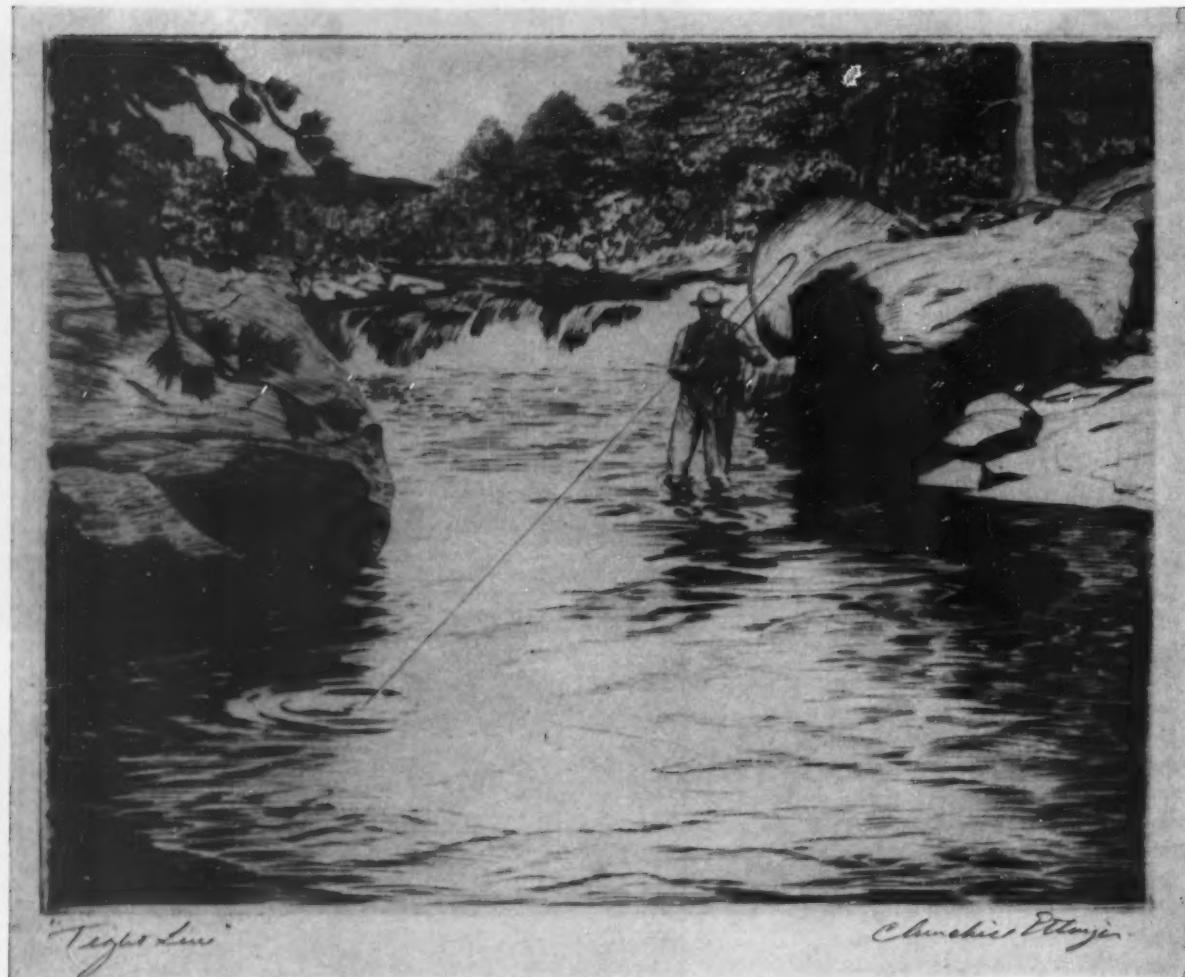


Fig. 3.
Blue
Filter
Sep. Neg.





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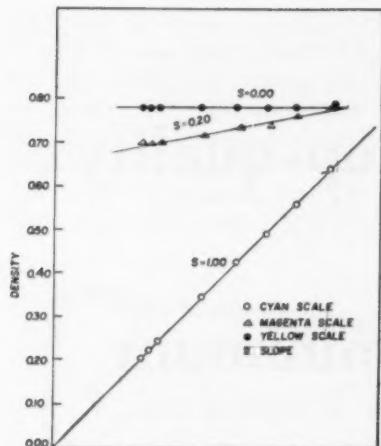


Fig. 4. Graphic analysis of red-filter separation negative.

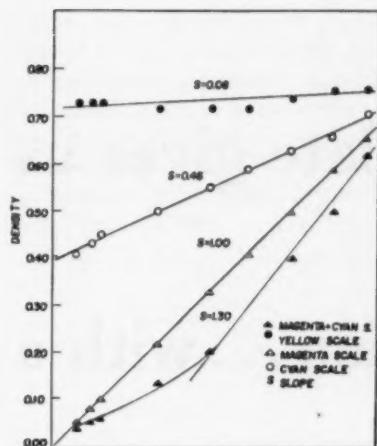


Fig. 5. Graphic analysis of green-filter separation negative.

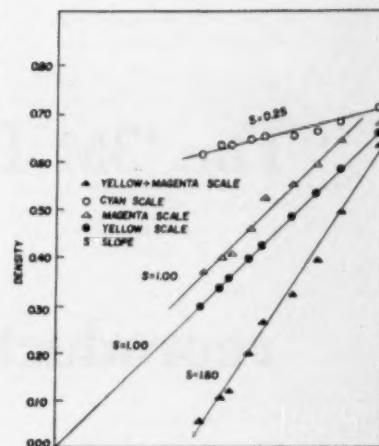


Fig. 6. Graphic analysis of blue-filter separation negative.

For our purpose, more information about masking was wanted: a means of analysis that would provide quantitative information. To accomplish this, the densities of all the scales on the three separation negatives were measured with a densitometer. These densities were then plotted on graphs as in Figures 4, 5, and 6.

In each case, for the red-, green-, and blue-filter separation negatives, densities produced by the color scale complementary to that of the separation were located on the 45-degree line passing through the origin. All other densities were then plotted relative to those of the complementary scale. The slopes produced by these densities are actually an indication of their density to light of that color (color of separation). Since the slope of the complementary wedge is 1.00, the slopes of the other wedges are equal to their percentage absorption; in other words, they represent the percentage of masking necessary for that particular separation.

Let us take Figure 4 as an example; this is a graphic analysis of the red-filter separation. The measured densities of the cyan scale on the red-filter separation are plotted along the straight 45-degree line. The ordinates that result from this plotting of the cyan are used as ordinates for the plotting of the other measured densities. A line is drawn through these points and appropriately labeled. The slope of the magenta line is about 0.20 and indicates that the

red-filter separation negative requires a 20 percent positive mask to remove cyan from the magenta scale.

The green- and blue-filter separation negatives are treated in a similar manner. The slope of the cyan scale in the green-filter separation is 0.46 (see Figure 5), which indicates that 46 percent masking is necessary. The slope of the yellow scale in the green-filter separation is 0.08. This indicates that 8 percent masking is needed at this point. The slope of the cyan-plus-yellow scale is 0.57 or approximately the total of the individual cyan and yellow (0.46 plus 0.08). The slope of the cyan-plus-magenta scale is 1.30. In this case the slope is not the total of the individual scales ($1.00 + 0.46$) but less. This is a result of overprinting (one color over another) which is particularly evident with multicolor presses. Less cyan ink was received by the paper where there already existed magenta. The final masking for the green-filter separation negative must be a compromise of all these factors. The amount of yellow recorded by the green-filter separation is relatively small and can be neglected. The amount of cyan recorded is much greater and cannot be neglected. Correction for both errors would be difficult and impractical; the amount of improvement gained by correcting both would not be worth while.

For the above example about 30 percent masking for the correction,

i. e. removal, of magenta in cyan areas would be a good compromise. A 46 percent correction of the cyan image in the green-filter separation was indicated by the graph of the individual cyan scale but only 30 percent of the same sort of correction was indicated when the cyan was printed over the magenta. Since the two overprinting scales more nearly represent what occurs in an actual reproduction, more weight was given to the data drawn from the cyan-plus-magenta scale, and therefore the masking decided upon was 30 percent.

By simple observation, we are able to determine how the mask should be made. Take again as an example the green-filter separation negative. As pointed out, magenta must be removed from the cyan areas. A good record of the cyan scale is the red-filter separation negative. If a weak positive of proper contrast is made from the red-filter separation negative and placed in register with the green-filter negative, it should just cancel out the cyan scale on the green-filter separation negative. The contrast of the mask can be determined by use of the graph, as previously shown. In this case the mask should have a density range that is 30 percent of the density range of the negative to be masked.

Each shop has its own problems. Different means of separation are

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Vincent Lalor, right, Bertrand's Lithograph & Printing Co., San Francisco, admires the clean printing quality of "3M" Plate reproduction with pressman George Soracco.

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employed. Different methods of masking are used. And, indeed, there are other means of printing than lithography. The information given here should prove useful to anyone concerned with color reproduction. This article is not intended to prescribe one definite method of mask-

ing, but rather is intended to show a way of thinking, a way of approach.

For additional information on this and related topics, please write: Graphic Arts Information Service, Rochester Institute of Technology, 65 Plymouth Avenue South, Rochester 8, New York.★★

ing the zinc-coated aluminum in an aqueous acid solution of copper fluoborate.

***Process for Producing Positive Photolithographic Printing Foils.** U. S. Patent 2,667,415. W. Neugebauer and J. Barthenheier. *Official Gazette* 678, No. 4, January 26, 1954, page 1051. 1. The positive working process for producing lithographic printing plates from light sensitive material having a hydrophilic surface which has been photo-sensitized with a diazo compound of high molecular weight which upon direct exposure to light decomposes into a greasy ink receptive substance, said process comprising the steps of applying an aqueous colloidal solution of water soluble organic colloid to said sensitized hydrophilic surface to cover said sensitized surface with a water soluble organic colloid layer, exposing said sensitized hydrophilic surface provided with said water soluble colloid layer to a light image, removing said water soluble colloid layer and completely re-exposing said sensitized hydrophilic surface to light.

***Etching Machine.** U. S. Patent 2,669,048. J. A. Easley, W. E. Eden and H. E. Swayze. *Official Gazette* 679, No. 3, February 16, 1954, pages 575-6. 1. In an etching machine for etching printing plates, the combination of a tank adapted to contain a liquid etching composition; a series of paddle blades having horizontal parallel axes lying in a plane above the upper surface of the etching liquid in the tank when filled to its working level and adapted on being revolved to splash the etching liquid about the tank; upstanding baffles between the said paddle blades adapted to guide the splashed etching liquid in a generally vertical direction; a removable cover adapted to form a closure for the top of the tank so as to prevent escape of etching liquid on being splashed in the tank; a work holder plate above the baffles below the underside of the cover; motor means on the top of the cover adapted to impart to the work holder simultaneously a translatory and rotational motion in a horizontal plane.

Abstracts of Current Literature in the Graphic Arts

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***Apparatus for Type Composition.** U. S. Patent 2,664,038. George E. Canham. *Official Gazette* 677, No. 5, December 29, 1953, page 1238. 1. In automatically operated camera apparatus in which a film web is exposed and then advanced with a juxtaposed paper web to cause development of the film and printing on the paper web within the camera upon advance of the film to take a succeeding picture, electrically driven means for advancing the film between exposures, a switch in circuit with said electrically driven means and closed for a fixed interval of time to energize said means, said interval of time being longer than that required to advance the film between exposures, a movably mounted pin adapted to be received within a perforation in one of the webs so as to be carried with the webs for a short distance, and an electrical switch actuated by the movement of said pin in the direction of travel of said webs for interrupting an electrical circuit to the film-advancing means.

***Method of Bonding Copper to Aluminum or Aluminum Alloys.** U. S. Patent 2,662,831. Carl R. Culverhouse, Jr. *Official Gazette* 677, No. 3, December 15, 1953, page 785. 10. The method of firmly bonding a coating of copper directly to aluminum or aluminum alloys comprising degreasing and cleaning the aluminum to be coated, immersing the aluminum thus degreased and cleaned in an aqueous solution of an alkali zincate, thereby depositing zinc on the aluminum, and chemically replacing the zinc with copper by immers-

***Printing Plate Preparation.** U. S. Patent 2,663,639. W. H. Wood and D. N. Adams. *Official Gazette* 677, No. 4, December 22, 1953, page 1066. 1. A new composition of matter for light sensitive coating of lithographic printing plates, said composition comprising a 6 to 18% water solution of albumen, a dichromate light sensitizing agent, ethanediol in the proportion of about 2.5 to 5.1% ethanediol to the albumen based on the dry weight of the albumen, and sufficient alkali to adjust the pH to about 9.0.

Paper and Ink

The Handling and Storage of Paper. W. Keith Gainer. *National Lithographer* 61, No. 2, February, 1954, pages 34-35 (2 pages). Suggestions are made as to specifications for paper (sheet size, grain direction, basis weight, caliper, color, moisture content, and shipping containers), care of paper in the pressroom and storage, and conditioning.

Planographic Printing Processes

***Method and Solution for Treating Zinc Surfaces to Inhibit Formation of White Rust.** U. S. Patent 2,665,232.

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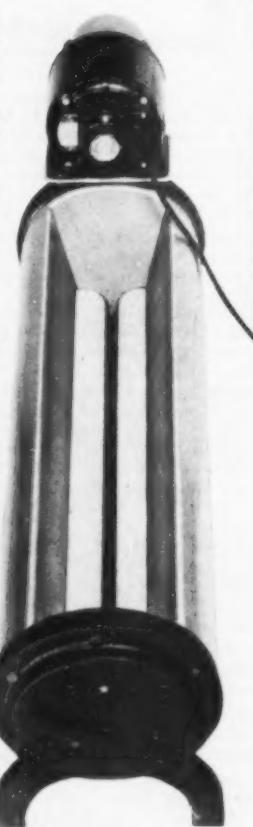
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Photography, Tone and Color Correction

***Direct Photography of Printing Forms.** U. S. Patent 2,624,700. G. L. Morrison. *Monthly Abstract Bulletin* 39, No. 8, August, 1953, page 396. To avoid having to print a proof sheet to be used in photographic reproduction, a printing form of type metal and at least one other metal is prepared. It can be photographed directly by electroplating the whole surface with a metal of similar color to type metal, applying a light-absorbing coating to the surface, removing the coating from the relief surfaces while leaving it intact on the other surfaces of the form, and abrading the relief surfaces to produce diffuse reflection.

***Photographic Method for Producing Boundary Lines.** U. S. Patent 2,618,554. E. Ziegler and L. Frank. *Monthly Abstract Bulletin* 39, No. 8, August, 1953, pages 392-3. A design is reproduced photographically by placing it over a light-sensitive layer of transparent material interposed, and an exposure is made to diffuse light which cuts behind the edges of the design. The sensitive surface is then developed and dried but not fixed, a further exposure is made to a beam of light through a screen but without the design on it, and the sensitive surface is then developed, fixed, and subjected to a reducing process which clears the incompletely exposed areas where the diffuse light has cut behind the edges of the design. In this way, boundary lines are obtained around the objects constituting the design.

Separation Negatives. Registering of Masks. Bob Hanks. *National Lithographer* 60, No. 10, October, 1953, pages 64-65 (2 pages). A simplified method of registering the masks for color separations is discussed with the subject being limited to the Eastman system.

***Method for Making Combined Line and Halftone Negatives.** U. S. Patent 2,665,984. F. P. Le Tourneau and H. E. Peterson. *Official Gazette* 678, No. 2, January 12, 1954, page 525. 1. The method of masking out portions of an image to prevent same from appearing on a film in a camera when said film is exposed which comprises; inserting a viewing glass in the position to be occupied by said film, placing a transparent sheet adjacent the rear face of said glass, securing masking material to said sheet to cover the portions of said image which are to be masked out, moving said viewing glass out of line with light causing said image, moving said sheet and mask to a position immediately forwardly of the position formerly occupied by said viewing glass, and placing said film in the position previously occupied by said viewing glass whereby said mask is adjacent said film when the latter is exposed.

***Apparatus for Composing Justified Lines.** U. S. Patent 2,664,984. René Higonnet and Louis Moyroud. *Official Gazette* 678, No. 1, January 5, 1954, page 174. 3. In apparatus for composing jus-

tified lines of written matter, a device for controlling the justifying space increments to be added to a line of selected characters to be spaced in succession, comprising a level rotatable about a fixed axis, a linearly movable follower, means for moving the follower to a position at a distance from said axis corresponding to the aggregate of said space increments, a counting device for counting said space increments by successive movement, means for holding the lever and follower in mechanical contact with the counting device after said movement of the follower, means for holding the lever rigid after said contact is established, a character displacement mechanism mechanically coupled with the follower, and means for moving said counting device by successive movements equal to but opposite in direction from said counting movements, whereby the follower is moved by successive displacements to said position.

***Optical System for Photographic Composing Apparatus.** U. S. Patent 2,670,665. Samuel H. Caldwell. *Official Gazette* 680, No. 1, March 2, 1954, page 117. 1. In photographic type composing apparatus, the combination of a collimating lens, means for putting in the focal plane of the collimating lens an image of the character to be projected, an illuminating device to project the images of selected characters forming a line successively through the collimating lens, each character having a predetermined width value and being projected while it is in the projection position, a translating lens combination including a converging lens and a reflector arranged one behind the other to focus the projected light and reflect it through a predetermined angle, a support to hold a sensitized surface in substantial coincidence with the focal plane of the light leaving the lens combination, and means for displacing the lens combination relative to the collimating lens and longitudinally of the surface after each projection by variable distances proportional to the widths of the corresponding characters, whereby each character is focused upon the surface irrespective of the relative positions of the two lenses.

***An Instrument for the Measurement of Distinctness-of-Image Gloss.** W. E. Knowles Middleton and A. G. Mungall. *Canadian Journal of Technology* 31, July-August, 1953, pages 160-7. The type of gloss known as distinctness-of-image gloss, which controls the sharpness of images seen in a reflecting surface, has hitherto resisted instrumental measurement. An instrument has been developed for this purpose, essentially an automatic goniophotometer which scans rapidly over a small range of angles centered on the angle of specular reflection, and by electronic means measures the maximum slope of the goniophotometric curve. The meter reading given by this instrument correlate well with the judgments of observers who use no optical aids. The principle of the instrument is the subject of a patent application. 2 tables, 5 diagrams, and 1 reference. *Bulletin of the Institute of Paper Chemistry* 24, No. 6, February, 1954, pages 469-70. Canadian Journal of

Technology is published by Administrative Services, National Research Council, Ottawa, Canada.

***An Instrument for Measuring Paper Moisture.** *Wochbl. Papierfabrik*, 81, No. 20, October 31, 1953, page 751 (in German). A pocket-size instrument for the rapid measurement of moisture in paper (including running webs and piles) based on its electrical conductivity is described; a similar instrument serves for the detection of static electricity in paper. Both instruments are constructed by K. P. Mundinger in Renningen, Germany. 1 illustration. *Bulletin of the Institute of Paper Chemistry* 24, No. 6, February, 1954, page 470. *Wochenblatt für Papierfabrikation* is published by Günter-Staib Verlag, Biberach an der Riss (Württemberg), Germany.

***Process and Apparatus for Avoiding Curl in Machine-Made Paper.** U. S. Patent 2,661,669. Valentine Friedrich, Jr. *Bulletin of the Institute of Paper Chemistry* 24, No. 6, February, 1954, page 510. Objectionable curling of paper, especially that used for color lithography, is eliminated by the introduction of minute quantities of water into the felt side just prior to calendering. Passing the web over a chilling roll at the same time that a moist felt engages the felt side supplies sufficient water to relax the fibers and eliminate the curl. 3 figures.

Lithography—General

Setting and Care of Litho Rollers. Emmett E. Flaherty. *Graphic Arts Monthly* 26, No. 3, March, 1954, pages 82, 84, 86, 126 and 128 (5 pages). Basic press setting of litho rollers in inking system, with pertinent mention of their maintenance to insure proper functioning, i. e., proper setting and wash-up.

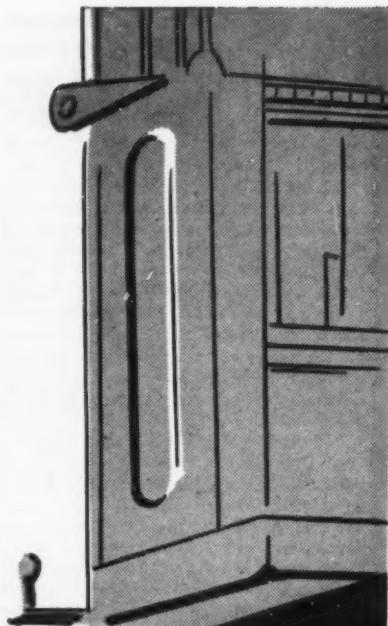
The Inking Unit. Howard J. Watson. *Graphic Arts Monthly* 26, No. 1, January, 1954, pages 80, 84, 86, 88 and 90 (5 pages). General discussion of inking unit on offset presses with particular emphasis on setting inking rollers. Some difficulties resulting from poor roller conditions are discussed along with corrective methods.

Lithographing Gold Ink. Ernest Blaha. *Graphic Arts Monthly* 26, No. 3, March, 1954, pages 89-90 (2 pages). Discussion of author's experience in lithographing gold ink, primarily using a mixture of fine gold ink, silver ink and imitation gold for his ink. In long runs use bimetallic plates because of need for less water, thus less tendency for gold ink emulsification.

Photolitho Notes. J. S. Mertle. *National Lithographer* 60, No. 10, October, 1953, pages 68-69 (2 pages). The author gives some brief notes on subjects of general interest in lithographers. This includes the refrigerated storage of presensitized plates, early publications on lithography, infra-red sensitivity, color blindness, color scanner, camera parallel-
(Continued on Page 137)



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News

ABOUT THE TRADE

Cole Resigns from GPO

Philip L. Cole has tendered his resignation as deputy public printer effective April 30, the Government Printing Office announced last month.

In accepting the resignation, Public Printer Raymond Blattenberger praised Mr. Cole's accomplishments in rising from the post of apprentice printer to deputy public printer. In particular, Mr. Blattenberger thanked Mr. Cole for his assistance during the past year—the first year Mr. Blattenberger has served as public printer.

Mr. Cole, 47, is a lifelong resident of the Washington area. He graduated from Central High School and entered the Government Printing Office at the age of 17. After completing an apprenticeship, he became a journeyman printer. He then was a press reviser, estimator, jacket writer, and director of planning service. Before becoming Deputy Public Printer in 1948, he served for 2½ years as planning manager. He is a member of the Government Printing Office Alumni Association and the Washington Club of Printing House Craftsmen.

L. A. Group Elects Galantin

Joe Galantin, president of Carter and Galantin, Los Angeles offset firm, has been elected chairman of the Lithograph Group of the Los Angeles PIA. He succeeds Les Benet, of Mission Engraving Co. Four

members of an executive committee elected to serve with the new president are Robert Kortlander, secretary, of Western Lithograph Co.; Sonny Slosburg, partner, Universal Printing and Lithograph Co.; John Anderson, president, Wright Lithograph Co., and Richard Gilbert, partner, Aqua-Plate Co.

B & B Earnings Down

Although total sales hit a record high, cost of launching a long-range expansion program reduced 1953 profits of Brown & Bigelow, St. Paul advertising specialties firm, according to its annual report issued last month.

Reorganization and integration expense for a new subsidiary, Western Lithograph Co. of Los Angeles, one of three acquired during the parent company's fiscal year, more than offset the earnings gain of

Brown & Bigelow and its other subsidiaries.

Acquired last July, Western's sales of \$2,491,000 since August 1 boosted Brown & Bigelow total sales to \$49,406,688, a gain of \$3,393,623 over 1952 and a high mark in the company's 58-year history.

But the loss attributable to Western, the report points out, is equivalent to 11 cents a share of Brown & Bigelow common stock. Without this loss, there would have been a slight increase in the earnings of the 1,263,645 shares of outstanding common stock.

Brown & Bigelow earnings before taxes for the fiscal year which ended January 31, 1954, were \$4,801,118, compared to \$4,815,400 for the previous year. Earnings after taxes were \$2,208,194 for 1953 as against \$2,325,088 for 1952. This means that net earnings on common stock were \$1.66 in 1953 against \$1.75 in 1952.

Plan Phila. Convention

Some of the members of the convention committee of the International Assn. of Printing House Craftsmen study plans for the International convention which will be held in Philadelphia August 8-11. L to R. they are: Harry Susemihl; Ray Miller, Sr., general chairman; Gene Davis, chairman for ladies' activities; Bill Hicks, steering committee; Joe O'Neill, chairman of hotel arrangements; and Wal-



ter Morawski, assistant general chairman.



Rosback "Twenty-two Special"

• You can easily identify the Rosback "Twenty-two Special" because there's no other rotary slot perforator like it. The "Twenty-two Special" is the perforator with the "winking eye"—a small, automatic electric indicator which makes it easy for the most inexperienced beginner to feed "strike" perforating smoothly and accurately.

And you'll discover other profit-making features in the Rosback "Twenty-two Special":

1. Takes a full 25" sheet, either way through.
2. Variable speed control provides

faster production on short sheets.

3. Does either "strike" or continuous perforating.
4. Length of "strike" is set by calibrated dial.
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6. Low in price . . . costs less than any other rotary perforator that will take full 25" sheets with plenty of room to spare for side register adjustments.

Ask your Rosback dealer for full details—or write us for descriptive bulletin and price.

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LARGEST PERFORATOR FACTORY IN THE WORLD

Chicago Graduation May 26

Graduation ceremonies at the Chicago Lithographic Institute are to be held May 26, Albert N. Brown, general manager of the school, announced. Weather permitting, the certificates will be presented, as usual, in the courtyard of Glessner House, and there will be an address by an industry leader, whose name was not available at press time. A reception and buffet supper for graduates and faculty and members of their families is planned to precede the commencement service.

Replaces Old Presses

Sheldon Printing Corp., Chicago, which last year observed its 25th anniversary, has installed four new Harris presses since Jan. 1 of this year. These include a 34" two-color, a 34" single-color and two 17 x 22" models. Late last year another Harris 42" press and a Miehle No. 29 also were put in, C. W. Greer, superintendent, reported. The six presses replace others that had been in service since 1941 when offset operations were started. All were thrown out, he said, in order to take advantage of the modern high speed models now available.

50 Books Shown

The American Institute of Graphic Arts' 32nd annual showing of the 50 representative books of the year went on exhibit April 7 at opening ceremonies held in The Savoy-Plaza Hotel. For a month thereafter, the exhibition was shown in the New York Public Library.

Selected from over 600 books submitted by leading American publishers, the "50" were judged most representative of contemporary books by a jury of three men.

L. A. Center of Calif. Printing

Los Angeles County is the source of 49% of the entire printing and publishing volume of California, according to a survey by the U. S. Chamber of Commerce. Paper and allied products in Los Angeles County comprise 54% of the state's volume.



PIA Plans New Building in Washington

Printing Industry of America has entered into arrangements to purchase a piece of property in the District of Columbia on Connecticut Avenue at Chevy Chase Circle. Plans are to build a modern, air-conditioned building (architect's sketch, above) which will house PIA's national headquarters. In keeping with the surrounding residential area, the building will be of colonial type, a reproduction of one of the historical mansions at Williamsburg, Va.

The decision to build new headquarters' facilities was made by the PIA Board and confirmed at its last annual convention because of present crowded conditions. It is not possible at the present time for PIA to house all of its operations and service departments under one roof, the association said.

Atchison Becomes Innkeeper

Dave Atchison of Roberts & Porter, Inc., New York, announced in April that he and his wife were realizing one of their ambitions, to open an inn of their own. On May 1 they planned to take over the Elm Tree Inn on Nantucket Island, off Cape Cod, on the Massachusetts coast. The inn is a big colonial house, over a century old, reminiscent of the old whaling days on the island. Mr. Atchison, also a specialist in antique finishing, and woodworking, will transport his equipment to the new place, and in conjunction with the inn and restaurant, the couple will have a gift shop.

Mrs. Atchison also has had a sideline of sportswear and millinery design, and these items may also be included in the shop.

Mr. Atchison has been in the lithographing field for many years. A native of New Jersey, he got his first job with the *Newark Morning Ledger*. He was with the old National Process Co. for 18 years. He was with some other offset concerns be-

The project is being carried out by a special fund subscribed by PIA members. About \$100,000, or approximately two-thirds of the required fund, has already been raised.

The project is under the general chairmanship of Elmer G. Voigt, vice-chairman of the board of Western Printing and Lithographing Co., Racine, Wis., with John M. Wolff, vice president of Western in St. Louis, as vice chairman of the committee.

In the PIA headquarters organization there is also housed the headquarters' staff of the Education Council of the Graphic Arts Industry, Inc. and the Research and Engineering Council of the Graphic Arts, Inc. Provision is being made for these two national councils to occupy space in the modern air-conditioned building which PIA will construct.

fore joining Roberts & Porter seven years ago. He served as president of the New York Printers Supply

Salesmen's Guild, and has been active in its affairs.

Colwell Moves, Expands

Colwell Litho Products, Inc., Minneapolis, has completed a move into larger quarters at 614 S. Seventh St. The new building will provide the firm with 14,000 square feet of floor space, with ample facilities for manufacturing, office space and research.

Felton Colwell, president of the firm, said this makes the third move for the company since it was established in Minneapolis three years ago.

The firm manufactures the Co-Light exposure frame for processing pre-sensitized litho plates, and also a contact printing lamp, and an illuminated pocket magnifier.

Cutters Added in N. Y.

Four New York printing companies installed Lawson cutters recently. Arthur J. Gavrin Press, New Rochelle, added a 46" electronic spacer cutter; Fort Orange Press, Albany, and Standard Sample, Inc., New York, put in 46" automatic cutters and Utica Printing Service, Utica, installed a 52" automatic cutter.



New Press in Minn.

With the installation of a new single-color 22x34" Harris offset press and auxiliary equipment, the recently formed Red Wing Printing and Lithographing, Inc., of Red Wing, Minn., is ready to provide complete lithographing service for southern Minnesota. Shown with the new Harris press are

(L. to R.) Paul Brown, president of Red Wing; E. S. Hall, president of the Red Wing Advertising Agency; Torval Hendrickson, vice president of Red Wing Printing & Lithographing, and F. J. Back, secretary of Red Wing Advertising. On the right is Joseph Novak, service representative of Harris-Seybold, who supervised erection of the press.

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Printed headings for mimeographing and spirit duplicating easy to sell with



Each duplicating machine your customers use is a virtually untapped market for pre-printed duplicating papers. Papers that can be, and *should be* printed and sold by you!

To help you dig new gold from this profitable market, Hammermill is now running a powerful advertising campaign in **TIME**, **BUSINESS WEEK** and other management magazines. This advertising stresses the extra effectiveness that *printed* headings give to duplicated messages, and introduces the new blue-white Hammermill duplicating

papers—easier than ever to print and sell.

Be ready to cash in on the demand national advertising is creating for printed headings on Hammermill's new duplicating papers. Ask your Hammermill salesman for sample books and the Masthead Kit of Hammermill Papers or write to Hammermill Paper Company, 1613 East Lake Road, Erie 6, Pa.

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Duplicating
Papers

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HAMMERMILL Mimeo-Bond AND HAMMERMILL DUPLICATOR

With their new *blue-white* look, printed headings on these famous papers stand out with sparkling brightness that is sure to please your customers. Easy to print by letterpress or offset, they earn repeat orders for their top performance over duplicating machines. Both come in a wide range of handsome colors as well as *blue-white*.

NEW

WHIPPET MimeoGRAPH AND WHIPPET DUPLICATOR

Offer your customers these uniform-quality papers for printed headings on duplicating papers when the looks of a job must be kept up and paper costs kept down. Available in a new and distinctive *blue-white*, they are made to give good performance over a printing press as well as fast, legible production of duplicated work.

Cites Offset Increase

In the three years between 1951 and 1954 the number of printing plants doing lithography has increased from approximately 5,000 to over 9,000, Roy J. Kirby, midwest regional manager at Chicago for American Type Founders, stated in a recent Chicago address.

This growth, Mr. Kirby said, has been largely due to new merchandising concepts to which the lithographing industry has responded. He cited gravure, also, as another printing process which is growing rapidly because of the increased importance of packaging in merchandising plans. While letterpress has not declined in importance and usefulness, he added, the other processes have realized a growth which has brought about a total increase in graphic arts production volume.

Mr. Kirby spoke at a "Sales Night" program of the Chicago Printing Ink Makers Association, at the Furniture Club in that city. For 35 years he has been closely associated with the printing industry, as a pressman, press erector, ink salesman and, for many years, as a sales representative of American Type Founders. Since the start of his assignment to A.T.F.'s Chicago area, he has served at different times as president of the Chicago Club of Printing House Craftsmen and the Printers Supplymen's Guild of Chicago.

Equipped with an extensive knowledge and understanding of the printing industry, Mr. Kirby presented a careful appraisal of current economic trends affecting the graphic arts sales picture. Using charts and diagrams, he pointed out the important position printing occupies in the national economy.

Miller Advances Deck

Harry J. Deck has been advanced to Chicago branch manager by Miller Printing Machinery Co., Pittsburgh, according to an announcement by A. E. Searle, Jr., vice-president-sales for the firm. Mr. Deck is a long-time resident of Chicago, and had previously been assigned to the Chicago branch as a sales representative.



Seated, L. to R.: John M. Wolff, VP, Western Printing & Litho. Co., St. Louis, past president, PIA; Edward Blank, plant mgr., Rogers-Kellogg-Stillson, Pres., N. Y. Craftsmen; Hon. Raymond Blattenberger, U.S. Public Printer; and J. Raymond Tiffany, Exec. Dir., Book Mfrs. Institute.

Standing, L. to R.: Roy Eastin, Adm. Asst.

to U.S. Public Printer; Don H. Taylor, Exec. Dir., N. Y. Employing Printers Assn.; Peter J. Bernard, Safety Dir., H. Wolff Book Mfg. Co., Chr., Natl. Safety Council Prtg. & Publ. Div., and Chr., Int'l. Assn. of Printing House Craftsmen safety commission; and Henry A. Schneider, Charles Francis Press, second VP, IAPHC.

250 at N. Y. Craftsmen's Club Safety Rally

PROMOTING graphic arts safety through human relations was covered by three nationally known printing executives at an industry safety rally April 15 in the Building Trades Club, New York. The meeting was organized as a "workshop" by the International Association of Printing House Craftsmen, and co-sponsored by the New York Club of Printing House Craftsmen, New York Employing Printers Association, Inc., the Litho Club, and 17 other national and local printing industry organizations.

About 250 management and supervisory executives of the industry heard talks by Raymond Blattenberger, Public Printer, John M. Wolff, vice president, Western Printing & Lithograph Co., St. Louis, and past president, Printing Industry of America, Inc.; and Peter J. Bernard, safety chairman, International Assn. of Printing House Craftsmen, and safety and personnel director, H. Wolff Book Mfg. Co., New York.

Mr. Blattenberger noted that the safety program in the printing industry already developed by the Printing and Publishing Section of the National Safety Council and the Educational Council of the Graphic Arts

Industry, Inc., needs the whole-hearted support of all firms in the industry if it is to be effective. He predicted "unless we do all that we can to provide maximum safety, the local, state, and Federal governments will enter the picture more and more and control these things for us."

"Accidents can take a real bite out of any company's income," he stated. "A safety program provides the ounce of prevention which may save a pound of compensation and turn thousands of dollars from the expense back into the profit column." In point, and to emphasize the lack of uniform application of safety practices in the industry, he cited compensation insurance rates for the printing industry that varied throughout the country from 32¢ to \$1.70 and more per \$100 of payroll.

Getting down to specific suggestions to make printing plants safe, Mr. Blattenberger said "safety consists of the absence of recognized hazards . . . we have to find where danger lurks before we can eliminate it . . . To turn to the positive side, I think the most important thing is training, and then discipline. There's no use having safety rules if you permit them to be disregarded. You

must inspect, study, find those dangerous spots or practices, remove them, and then inspect again. A safe plant is evidence of eternal vigilance on the part of someone to whom safety is a religion."

Mr. Wolff emphasized the importance of supervision as the keystone in accident prevention. "It is my belief," he stated, "that preventing accidents is largely a matter of good supervision. Safety is an incidental part, one of the added bonuses, of good supervision. . . . If you agree that you have the responsibility for the work done by your men, for the condition of your machines and equipment, and for the efficiency with which your department operates, then you have already assumed responsibility for safety. For the way employees perform their jobs, and the tools and equipment they have to work with, and the relationship they have with one another and with their supervisors all are factors in whether or not accidents happen."

Mr. Wolff summarized the responsibilities of a printing plant supervisor in maintaining the maximum of safety in his department. These responsibilities include, he stated, determination as to what each job in a department requires of an employee in the way of personality and physical qualifications; familiarizing every employee when he is hired with the equipment and the plant's safety rules; constantly checking work habits and enforcing safe and efficient work methods; educating employees to think about safety on their jobs and to develop safety consciousness; establishing in written form very definite safety rules to be strictly followed; encouraging compliance with safety practices by being friendly, sympathetic, and fair-minded in relation to employees; including in safety practices the excellent suggestions contained in the Safety Manual for the industry, published jointly by the National Safety Council and the Educational Council of the Graphic Arts Industry, Inc.

Mr. Bernard stated that "safety begins when you are interviewing an applicant for a job." It should include close investigation as to the

applicant's physical fitness and his freedom from physical impairments that might make him accident prone, or might impose on the employer and his insurance carrier costs for disabilities that may have been existent before the employee started on the job.

He stated his belief that 80 percent of accidents can be avoided through thorough training in safety practices, starting immediately when an employee is hired and after making sure he is physically fit for the job he is to do.

The fact that 16 percent of printing industry accidents happen to employees in their first three months of employment indicates that unfa-

miliarity with a plant and its equipment, also absence of safety indoctrination from the very start of employment, may be primary factors.

On the other hand, Mr. Bernard stated, the fact that 18.5 percent of employees in the industry are injured after from five to ten years of employment in the same plants points to "familiarity breeds contempt" as a contributing factor, which can be offset only by unremitting adherence to safety practices.

Getting down to cases as to avoidable causes of accidents, he mentioned "horseplay" by employees with compressed air lines, which frequently are kept at pressure far beyond that needed for efficient operation; care-

less materials handling, which accounts for 26.9 percent of the accidents in the printing plant; failure to replace guards on machines that have been dismantled in part for cleaning or repair; thoughtless operation of button controls; ignoring safety devices and precautions in the operation of guillotine paper cutters; overlifting, which accounts for the sizeable incidence of strains and hernias suffered by printing industry workers. Why, he queried, pay for safety devices bought as part of a machine if they are not to be used?

Mr. Bernard strongly recommended membership in the National Safety Council as one of a firm's best bets for keeping abreast of the latest thinking along safety lines.

Chicagoan's Sentence Suspended

Sam Sferas, Chicago lithographer who, in January, 1953, was sentenced to three years in a federal penitentiary on counterfeiting charges, won't have to go to prison after all. After review of his trial proceedings by the U. S. Court of Appeals, his sentence was suspended by the committing judge, who placed Mr. Sferas on probation for three years. The Appeals Court pointed out that the only evidence against him was his handwriting which appeared on a bunch of bogus bills. In releasing him the Chicago federal judge said: "I have always had some doubt in my mind as to whether this man was really guilty." Mr. Sferas and his brother, James, partners in the lithographing company, along with two others, were convicted on charges of operating a \$2 million counterfeit ring, with an offset press figuring in the case as the means used for reproducing the currency. The other three are now in prison but have appealed their case to the U. S. Supreme Court.

Schoenwald Expands

Schoenwald Printing & Litho Co., Chicago, erected a Harris 22 x 34" single-color press last month, increasing the company's battery of offset presses to three. The company is now located at 107 N. Wacker Drive, after moving from a west side address where operations had been conducted for many years.



GENERAL serves the screen process industry

in all its phases. From precision-built production printing presses and equipment through supplies and ink for completely successful operation of any size screen process plant, you can always rely on General to supply the highest quality material at the lowest cost.

More than 25 years experience in the development and manufacture of screen process equipment and supplies stands behind the General trademark.

PRESSES . . . General Cylinder Presses for high production, top quality screen process printing. Five models, from 13x20", speed 3000, to 35x45", speed 1800. The Decorator Press—designed for screen process printing on metal, glass, wallboard and other rigid sheet materials.

EQUIPMENT . . . Seri-Chase, the efficient precision built stencil frame. The Convectaire Dryer dries up to 3000 sheets per hour in 18 foot length. M&W Wicket Dryer, sturdy and well engineered. General also handles automatic feeders, step and repeat machines, printing frames, etc.

SUPPLIES . . . Silk—1st grade taffeta, all meshes and widths. Stencil Film—knife-cut, regular carbon tissue, autotype carbon tissue (green or red). Blockout Material—dopes, lacquers, etc.

INKS . . . Decalcomania Lacquers; Synthetic & Baking Enamels; Ethyl Cellulose Poster Colors; Vinyl, Acetate & Foil Colors; Solvents and Thinners; Screen Process Adhesives.

GENERAL RESEARCH & SUPPLY COMPANY
572 SOUTH DIVISION AVENUE • GRAND RAPIDS, MICHIGAN



Kirby Moves to New Plant

Kirby Lithographic Co., Inc., Washington firm which bears the name of one of the pioneers in the field of photo-lithography, currently is moving its presses and other heavy equipment to its new plant at 415 12th St., S.W., with no interruption of business. Opening of the new plant is the basis of an overall expansion program, involving nearly quarter of a million dollars in new equipment.

Wallace W. Kirby (Lt. Col., U.S.A., ret.) (above), president, was one of the three founders of the Kirby Company, in 1927 which, for the past 21 years, has been located at 1320 F. St. While still maintaining its Munsey Building sales office, the company, in order to expand its facilities, began moving its presses, cameras, and platemaking equipment several weeks ago.

The company will have two complete plants in operation for three weeks. Larger press units were installed in the new 12th Street plant before the dismantling and moving of the old equipment began.

Col. Kirby, a founding member of the National Association of Photo-Lithographers, began his career in 1900 at the age of 18, as an apprentice in the U.S. Geological Survey. He has taken an active part in most of the important innovations in the photo-lithographic industry.

Plan '55 Printing Week

Members of the 1954 San Francisco Printing Week Committee met last month in the offices of *Pacific Printer, Publisher & Lithographer*, to make initial plans for the 1955 celebration of Benjamin Franklin's birthday.

Plan 3rd District Meeting

The Third District Conference of the International Club of Printing House Craftsmen will be held in Hotel Sheraton, Rochester, N. Y., May 21 and 22. On the program are a special ladies' program, discussion clinics, business sessions, luncheon talk, dinner dance and entertainment.

Announce '54 Self Adv. Awards

The 1954 Self-Advertising Awards for printers and lithographers have been announced by Printing Industry of America and Miller Printing Machinery Co. Promotional material may be entered for awards either as individual pieces, or as campaigns. As in other years, classifications are divided into firms with 19 or fewer employees, 20 to 100, and over 100. First and second awards are given in each category. First prizes are \$1000 each, and a Benjamin Franklin Statuette (Benny Award). The statuette alone is the second prize, and there are to be 50 certificates for outstanding promotion.

There are no entry fees. Closing date is October 22, 1954.

A descriptive booklet is available from Miller Printing Machinery Co., 1135 Reedsdale St., Pittsburgh 33, Pa.

Lithographers Optimistic

You can't make conversation in the New York area by talking about the much heralded business recession, a survey conducted in the city indicates.

Lithographers and printers are doing just fine this year — running ahead in a few cases, dropping be-

hind in others — according to a market study conducted by Henry Lindenmeyer and Sons, division of Hubbs Corporation. The study showed 60 percent of the city's plants keeping pace with last year, 18 percent ahead of 1953 and 22 percent trailing.

For the future, things are even brighter, the figures show. A "bright" future is seen by 54 percent of the graphic arts men interviewed, while 41 percent see no change in the 1953 picture and only five percent take a dim view of business trends.

The paper merchandising company said 444 printers and lithographers were surveyed.

Phila. Companies Add Presses

Several Philadelphia firms were listed among recent press installations made by the Harris-Seybold Co. They are Dando-Schaff Printing & Publishing Co., a Harris 35 x 45" two-color offset press. Mail-Vertising, Inc., added a 21 x 28" press. Brooks Co. installed a 22 x 34" press. Quality Print put in a Harris 35x45" two-color offset press.

Litho Plant Adds Driller

A Lawson drilling machine has been installed by Saul's Lithographing Co., Washington, D. C.



Hourigan Completes 35 Years

Extending congratulations to treasurer William J. Hourigan of E. P. Lawson Co. on 35 years of service, are (L. to R.) Lester M. Reiss, eastern sales manager; Charles Andrews, vice president; Mr. Hourigan; Jack Kromberg of J. Kromberg Associates; and president David W. Schulkind.

A surprise dinner party arranged by his associates was tendered to Mr. Hourigan on March 30 at the Lotos Club, New York City.

Back in 1914, young Hourigan, a native of Oswego, N. Y., started to learn the cutting machine business at the Oswego Machine Works, following the pattern of his father who was employed for many years by this organization. In 1919 he joined E. P. Lawson, who was then a distributor of cutting machines. Mr. Schulkind had joined the firm about a year before.

Today, this combination heads the E. P. Lawson Co. as the principal stockholders.

Heads Phila. Women

Dorothy Roth, of the DuPont Printing Plant, has been re-elected president of the Women in Graphic Arts, Philadelphia. She and a group of new officers will be installed at the organization's dinner meeting in June.

Plan 1000 Year Record

To record for 1000 years, the opening of new radio and TV facilities in Washington, D. C., recently, CBS put together an autograph album providing for some 15,000 signatures.

of prominent people. In seeking a permanent paper for the job, a linen ledger, made by L. L. Brown Paper Co., Adams, Mass., was selected. This stock has been used for permanent county records in the U. S. for 100 years, the Brown company reports.

Container Corp. Appoints

Container Corp. of America has promoted Balfour Phelan to vice president in charge of carton and box board operations in Chicago, Cleveland and Wabash, Ind. Formerly he had been general sales manager for

two Chicago plants, including the 35th street factory where offset equipment is operated for printing cartons.

Employees Honor Founders



On the 35th anniversary of the Penn Lithographing Co., Philadelphia, March 25, the employees sponsored a dinner celebration at the Benjamin Franklin Hotel to honor the founders of the concern, John M. Hochhaus and Henry C. Seipp. Highlighting the evening's festivities was the presentation of an Award Certificate by Fred Tuckmen as spokesman for the firm's employees. The award was acknowledged and received by Henry C. Seipp, Secretary of the company. Greatly missed at the celebration was John M. Hochhaus, president, who was absent because of illness.

The inscription describes the company's founding and growth. Expansion made it necessary to move from the original location on Brandywine Street, to Wallace Street, next to 47th Street, and finally to the present Ridge Avenue site, which, many times the size of the original plant, shows signs of becoming too small. Presses run two shifts to meet the load of work. Today, forty-six families depend on the Penn Lithographing Co. for their livelihood.

The certificate was signed by each employee of the company, and it is now mounted on the office wall.

Stecher Executive Dies

Herbert J. Mussmacher, 67, credit manager for Stecher-Traung Lithograph Corporation, Rochester, N. Y., died April 11 after a long illness. He was with the firm 47 years and had been credit manager for the last 15 years.

Appointed by Miller

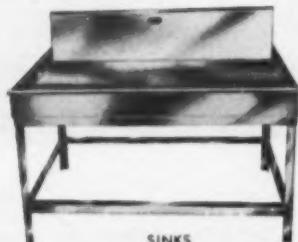
Earl W. Traster (right) has been appointed to represent the Miller Printing Machinery Co. in Philadelphia, Pa., and vicinity, according to an announcement by A. E. Searle, Jr., vice-president-sales. Mr. Traster spent eight years in the packaging and paper converting fields before joining the Miller organization.



ENGINEERED TO CONTROL TEMPERATURE WITHIN $\frac{1}{4}$ DEGREE! FISHER TEMPERATURE CONTROL UNITS are guaranteed to do the job!

TEMPERATURE
CONTROL
MIXING VALVE

HEATING and
COOLING UNIT



There is no problem in keeping proper temperatures in your film processing sinks when you install Fisher equipment. In fact, Fisher Temperature Control units are guaranteed to keep the water within $\frac{1}{4}$ degree of the predetermined temperature.

No matter what your temperature control problem, there is a piece of Fisher equipment to solve it.

Fisher equipment can easily be installed for existing sinks, but if you want a completely new processing laboratory, Fisher equipment is easy to install, economical to buy and use.

BESCO sales engineers can give you valuable assistance in determining the right Fisher units for your shop. Contact the nearest BESCO office listed below.

BRIDGEPORT ENGRAVERS SUPPLY CO.

BRIDGEPORT 2, CONNECTICUT

BOSTON: 453 Atlantic Avenue

NEW YORK: 525 W. 33 Street

CLEVELAND: 1051 Power Avenue

CHICAGO: 900 N. Franklin Street

New St. Louis Assn. HQ



The Associated Printers and Lithographers of St. Louis now is located in this residence-type building at 4537 West Pine Blvd. The headquarters is called the "Printing and Graphic Arts Center." The first floor is devoted to offices, and committee rooms occupy the second floor. The new location also provides space for a directors' meeting room. The back yard was paved and provides parking space for 30 cars.

Carl Harris Heads S & V Div.

Announcement has been made of the appointment of Carl B. Harris as head of the Lithographic Chemical & Supply Division of Sinclair & Valentine Co.

In an announcement by M. J. Leckey, president, it was stated that Mr. Harris, who will make his headquarters in the company's Dayton branch, will direct the company's widespread activities in manufacturing and supplying chemicals and supplies to the lithographic industry.

Prior to his association with Sinclair & Valentine, Mr. Harris, a graduate of Massachusetts Institute of Technology, has had a long record of experience in the graphic arts. This includes service with Harold M. Pitman Co., American Type Founders and, more recently, with Ditto, Inc. in Chicago. For more than 20 years, he has been working in many phases of the lithographic industry.

St. Louis Co. Appoints Oliver

Ray S. Oliver, former composing room superintendent for the Comfort Printing and Stationery Co., St. Louis, has been appointed plant superintendent for that company, according to a recent announcement by Hartley B. Comfort, president.

A native of Lubec, Maine, Mr. Oliver has spent 37 years in the printing industry, beginning his

career in the plant of the "Harvard Crimson" while attending the Harvard Business School.

Mr. Oliver worked in the trade as printer, compositor and linotype operator in Boston and New England. His other important positions have been as production manager, Roycroft Shops, East Aurora, N. Y.; general manager, Niagara Herald Co., Middleport, N. Y., and superintendent, Gazette-News Co., Leroy, N. Y.

In 1926, he established and supervised the Printing School in the Henry Ford School for Boys at Sudberg, Mass.

Working his way west, Ray Oliver became general superintendent of the Williamson Press, Springfield, Ill.—a position which he left in 1946 to join Comfort.

Midwest Assn. Meets

The Midwest Litho Trade Association, at its April 6 meeting in Chicago heard Charles Roeder, proprietor of the Roeder Studios, Chicago platemaking plant, in a discussion of "Estimating and Planning." Bringing along charts and forms used in his Wells street shop, Mr. Roeder explained his procedure for determining costs of a job (although no specific figures were used) and proceeded with an outline of his organizational setup and system for routing and handling the work through the successive operations required for production of lithographic plates.

Brief talks were made by Frank J. Bagamery and Arthur Brooks, manager and assistant manager, respectively, of the Graphic Arts Association of Illinois, who explained the service activities of this statewide group and assured the platemakers of their interest in the objectives of the new association.

Attendance at the Como Inn dinner meeting was 32, Paul Hanson of Chicago Litho Plate Graining Co., and president of the Midwest Association, reported. Contrary to what has appeared in some trade publications, he said, the organization's official name, as provided in the incorporation papers, is the Midwest Litho Trade Association, as reported here earlier.

Johns Miehle in West

John E. Finch has been appointed sales representative for Miehle Printing Press & Mfg. Co., Carlton Mellick, vice president in charge of sales, announced. Mr. Finch, formerly with a Chicago graphic arts firm, is assigned to Kansas, Nebraska, Wyoming, Colorado and New Mexico.



Chicago Co. Moves

Edward Keogh Printing Co., Chicago, completed plans last month to move from 732 W. Van Buren St., where the firm has been for many years, to a three-story building recently purchased at 925 W. Jackson Blvd. Transfer of equipment was expected to start May 1. The company specializes in tariff printing and, since production had to be maintained without interruption during the change-over, all details of the move had to be carefully scheduled in advance. Involved in the job were six offset presses and accessory equipment and also some letterpress facilities. The 10-story Van Buren Street building where the company has operated for almost three decades was in the path of a new high speed expressway on which construction is about to start. But, instead of being torn down, the structure was to be moved intact about half a block. Rather than take any chances by remaining in it during that journey, the Keogh company decided to get out completely and start over at the new place, a spokesman said.

Heads Safety News Letter

Ernest Sheets, safety director at the Crawfordsville, Ind., plant of R. R. Donnelley & Sons Co., has been appointed editor of the National Safety Council's printing and publishing section News Letter. "Ernie" runs one of the most successful safety programs in the industry, says Fred Lubet, of the Safety Council staff. In 1953 his plant, where Donnelley's offset operations are conducted, worked approximately three million man-hours with the amazingly low accident frequency rate of 2.05. For the printing industry, as a whole, in 1953, the rate was 8.6.

Ark. Firm in Open House

Bilheimer Printing & Lithographing Co., last month held open house to show its remodeled plant at Capitol Ave. and Rock St., Little Rock, Ark. New composing room equipment, camera and darkroom facilities and presses have been added. The company operates presses up to 20".

Opens N. C. Supply Firm

Piedmont Litho Supply Co., was opened recently at 1229 West Morehead St., Charlotte, N. C., to serve the North and South Carolina areas with graphic arts supplies and materials, especially for small equipment. Ed Adcock is general manager.

Courier-Journal Officers Shift

New officers of Courier-Journal Lithographing Co., Louisville, Ky., from left, Walter Butt, Jr., secretary-treasurer; Robert G. Griffin, president, and Morris W. Davidson, chairman of the board. Mr. Davidson formerly was the firm's president.

Several new officers and directors were elected at a meeting of the board of directors held April 9, 1954. Robert G. Griffin was advanced from executive vice-president to president and Walter Butt, Jr. was named secretary-treasurer.

L. E. Callahan, manager of the company's New York office, and Albert T. Brock and Frank P. Gerstle, Louisville,



were elected assistant vice-presidents. Vacancies on the board were filled by election of Fred C. Crowell, Jr., editor and publisher of the Insurance Field Company (wholly-owned subsidiary), Walter Butt and James C. Warren of Yeager, Ford and Warren, Louisville, and John P. Sawyer, manager of the Branham Printing Co., Chicago (also wholly-owned subsidiary). Other officers and directors are John Buchanan, first vice-president, S. L. Greenbaum, Mr. Davidson, and Mr. Griffin, Louisville, and George R. Rice, vice-president, Atlanta.

Mr. Davidson, who joined the company in 1912 and has been president since 1936, is the son of the late Louis T. Davidson, founder of the company.

The company, established in 1883, operates plants in Louisville, Chicago, and Atlanta and maintains sales offices also in New York City, Charlotte, N. C., Knoxville, Tenn., and Dallas. Including its wholly-owned subsidiaries, the company has 280 employees with an annual payroll of \$1,015,000. Estimated sales for the fiscal year ended April 30, 1954, are \$2,300,000.

Sets Up Japanese Plant

Gene Waterloo of General Plate Makers Supply Co., Chicago, recently returned from a four-week stay in Tokyo where he directed the installation of the new Gakko Tosho Co. photoengraving plant. The Tokyo firm, which produces textbooks, is replacing an antiquated offset plant with a modern photoengraving and letterpress plant, he said.

Texas Firms Expand

Egan Co., Dallas, recently put in a Harris 35 x 45" two-color offset press. In the same city, Commercial Printing & Letter Service Co. added a Harris 17 x 22".

Clarke & Courts, Houston, added a Seybold 50" cutter. Service Printing Co., Wichita Falls, installed a Harris 17 x 22" offset press.

Atlanta Co. Adds 17 x 22"

Foote & Davies, Inc., Atlanta, recently added a Harris 17 x 22" offset press.

Be Assured of

WHIRLING
SPEED
ACCURACY

with the BROWN LITHO PLATE WHIRLER

The Brown Whirler has the latest developments in precision whirling speed control. The convenient control panel, at the lower front of the whirler, contains an accurate reading tachometer which allows a steady reading of speed, a motor switch, a heater switch and a pilot light. Immediately alongside the control panel is the Reeves variable speed control. Speed of whirler can be varied between 35 and 100 rpm by a simple turn of the control wheel.

Brown Whirlers are available for plate sizes ranging from 21x25" to 61x81". Write for FREE catalog of the famous W. A. Brown photomechanical equipment.



• DEALERS IN ALL PRINCIPAL CITIES.



LAYOUT TABLE

TEMPERATURE
CONTROL SINK

PRINTING
FRAME

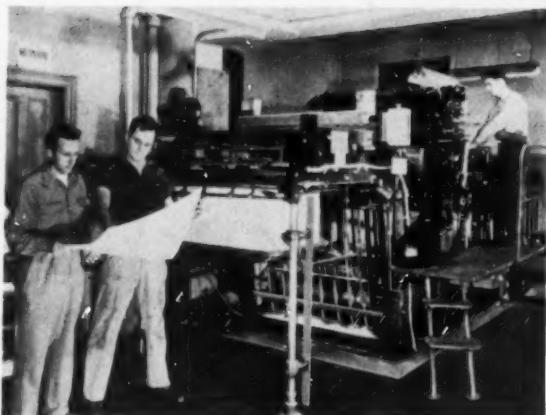
DOWN DRAFT
TABLE



W. A. BROWN MANUFACTURING CO.
608 So. Dearborn Street, Chicago 5, Ill.

N. J. Firm Adds Press

Two ATF-Mann single color offset presses are now in operation in the plant of Terminal Lithographing Co., Hoboken, N. J. From left are Thomas Garibaldi, supervisor; Victor Lurski, foreman; and Donald Bodtmann, pressman. The new press takes a sheet up to 22½ x 35½". Victor Lurski, offset department foreman, said the company has printed from as many as 50 plates in a 7½ hour day, for runs of 300.



Giorgio Appointed by Lanston

Lanston Monotype Machine Co., Philadelphia, has announced the appointment of Rocco E. Giorgio as district manager of its New England office. Mr. Giorgio succeeds Hal M. Erne who has been placed on the retirement list.

In a letter to customers announcing the change, Carl C. Sorensen, general sales manager of the company, noted that Mr. Giorgio has been with Monotype as serviceman, sales-

man and assistant district manager for 27 years.

Zarkin Donates Offset Plant

A complete offset plant for use in setting up a lithographic trade school in Israel was donated by Charles Zarkin, president of Zarkin Machine Co., Long Island City, N. Y., offset equipment makers. The new trade school is being formed in Tel Aviv.

Equipment includes a camera,

platemaking equipment, a press, and graining machine.

The school is one of many such schools being established in Israel in all trades, for training the thousands of DPs from all parts of Europe. They are sponsored by the Histadrut, General Federation of Labor in Israel.

Zarkin Machine Co. manufactures the Zenith line of camera, platemaking and graining equipment, and rebuilds presses and other equipment. Mr. Zarkin gave the equipment in memory of his late son, Herbert.

E. G. Ryan Moves, Expands

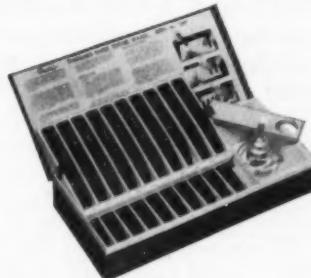
E. G. Ryan & Co., Chicago dealers in graphic arts equipment and supplies, recently completed a move to new and larger quarters at 153 W. Huron St. The new location provides nearly twice the floor area of the old quarters at 727 S. Dearborn St. According to C. Q. Snyder, vice president, the move provides more space for displaying equipment, for the parts department and for shop facilities.

"Laboratory in a box" pre-tests printing papers

You don't have to wait until a job is on the press to check the quality of the paper. DENNISON STANDARD PAPER TESTING WAXES help cut down costly errors and delays by evaluating the surface strength of the sheet *in advance*. This compact kit gives you all you need to evaluate the degree of sizing, the liability to pick, and the type of failure characteristic of the sheet.

DENNISON STANDARD PAPER TESTING WAXES are prepared under technical supervision with rigid standards of accuracy to insure dependable testing. The complete set contains twenty sticks of waxes with all accessories. The coated paper series contains twelve sticks plus accessories.

The cost of a complete set of DENNISON STANDARD PAPER WAXES is \$27.50; Coated Paper Series (Waxes 3A to 14A) costs \$22.00. Refill supplies are always available. Instructions included in each kit. Testing method approved by the Technical Association of The Pulp and Paper Industry as Standard Method T459m-48.



Dennison

MANUFACTURING CO., DEPT. ML,
Framingham, Mass.

PLEASE SEND Free pamphlet with more information.

One complete set of Dennison PAPER TESTING WAXES. Check for \$27.50 enclosed.

Coated paper series (12 sticks). Check for \$22.00 enclosed.

Name.....

Firm.....

Street.....

City..... Zone..... State.....

Gen. Ottmann Passes



1944 Photograph.

Maj. Gen. William Ottmann, 76, chairman of the board of United States Printing & Lithograph Co., and active over a long period of years in the graphic arts, died April 20 after a brief illness. He was president of the Lithographers National Assn. for two terms from 1937 to '39, and had served on the LNA board of directors. He also was a founder of the Label Mfrs. National Assn., and was a director of the U.S. Playing Card Co.

General Ottmann spent his entire business career in the lithographic industry. He had been associated with USP&L since 1897 and served in various supervisory capacities before becoming executive vice-president and a member of the board of directors. In 1939 he was elected chairman of the board. He also was a member of the executive committee of the company.

Gen Ottmann had been active in many lithographic industry affairs, and had headed many charitable campaigns in the industry. He had been an officer and director of the Lithographic Technical Foundation, and had headed some of its fundraising drives.

Several years ago Gen. Ottmann was state commander of the New York National Guard, and was a member of the staff of Alfred E. Smith when he was governor of New York.

YLA Visits Conde Nast

The Young Lithographers Assn. of New York is to journey to Greenwich, Conn., Wednesday, May 12, for a visit to the Conde Nast plant. YLA members are to meet at 11 a.m. at the Clam Box restaurant in Cos Cob, Conn., on the Post Road. Following lunch, they will go on to Greenwich and spend the afternoon seeing operations at the combination offset-letter-press plant where several large circulation magazines are produced. Erwin Bielitz, American Colotype Co., YLA secretary, was making arrangements.

At the Young Lithographers' April meeting, a display of lithographers' self-advertising was featured by the

speaker, William T. Clawson, advertising manager of Miller Printing Machinery Co., Pittsburgh. Mr. Clawson, who originated and manages the annual PIA Printers and Lithographers Self-Advertising Awards, showed outstanding promotion work done by lithographic concerns all over the country. Numerous questions followed his talk. The meeting was held at the New York Advertising Club.

Several new members were announced as follows: Richard A. Barrett, Brett Litho. Co.; James Pope, Raleigh Lithograph Corp.; and Robert M. Lennon and Eli Tockar, both of Lithotone Corp.

The Greenwich trip will be the last get-together of the YLA until fall.

N. Y. Firms Add Equipment

Several lithographing concerns in New York state were listed among Harris-Seybold installations of January and February, the Cleveland company announced last month. They are: Quadri Color Co., Inc., Brooklyn, a Seybold 64" cutter; Harry Hoffman Printing, Inc., Buffalo, a 17 x 22" offset press; Savage Litho Co., Buffalo, a 17 x 22".

In New York City, Electro Sun Co., Inc., added a 17 x 22"; Andrew Milo Press, Inc., put in a 22 x 34" two-color; and Wainick Litho Co., added a 21 x 28" press.

In New Jersey, Anderson Press, Hawthorne, added a 17 x 22".

Paper Co. Shows Collection

An unusual collection, The Sidney Hollaender Collection of Gummed Advertising Stamps, was shown at the recent National Paper Trade Assn., convention in New York, by Paper Manufacturers Co. of Philadelphia. At the conclusion of the event, Louis A. O'Neill, executive vice president of the Philadelphia gummed paper manufacturing concern, presented the guest register book to Mr. Hollaender, who is president of Ever Ready Label Corp., New York. There are 11,000 stamps in the entire collection, most of which were shown.

Dennison Elects VP



Dana C. Huntington (above) was elected vice president of Dennison Mfg. Co., Framingham, Mass., last month. He was one of four new officers named. Others are Robert N. Wallis, treasurer; Calvin E. Josselyn, assistant treasurer; and Francis E. Swisher, clerk.

Other officers who were re-elected were John S. Keir, president and John A. Garvey, vice president. Directors re-elected included: John S. Keir, John A. Garvey, Dana C. Huntington, Robert N. Wallis, James T. Dennison, Howard E. Gorton and Philip B. Hamilton.

Mr. Huntington was employed by the company in 1919 as a cost clerk and served in several clerical capacities before becoming a department head in 1922. He was made chief clerk of box planning in 1925 and continued in the Box Division for 18 years. He was elected director in 1943 and was put in charge of the company's post-war facilities program. In 1948 he was made director of sales, and in 1952 director of all marketing operations.

Add Two-Colors in New Engl.

Polygraphic Co. of America, Inc., recently installed a Harris 50 x 72" two-color offset press in its plant in North Bennington, Vt.

City Printing Co., New Haven, Conn., added a Harris 22 x 34" two-color offset.

Arnett at Pittsburgh

Stewart Arnett, central district sales manager, Harris-Seybold Co., was to speak at the luncheon meeting of the Printing Industry of Pittsburgh, April 27 at Hotel Webster Hall. Sales in Relation to Production was the subject.

N. E. Plants Add Cutters

Lane Press, Burlington, Vt., and Narragansett Litho Inc., Providence, R. I., added Lawson 39" heavy duty automatic clamp cutters recently.

M. M. Binford Dies in Portland

Maurice M. Binford, 75, secretary-treasurer and partner in the Metropolitan Printing Co., and Binford and Mort, publishers, died April 16 in a Portland hospital from a cerebral hemorrhage. He was one of the partners (with his brother, Peter A., later joined by Ralph Mort), who began in 1901 what later became the largest publishing house west of the Mississippi and one of the largest printing plants in the Northwest.

Mr. Binford was born in Crawfordville, Ind., was educated at the Indian school at Forest Grove, Ore., and later in public schools and high school in Portland.

Add Presses in West

Several concerns in the West were among recent offset press and other equipment installations announced last month by Harris-Seybold Co., Cleveland. American Stationery Mfg. Co., Los Angeles, put in a two-color envelope blanker; Business Systems, Inc., Los Angeles, a Seybold 44" cutter; and Stationers Corp., same city, a 21 x 28" offset press. In Long Beach, Columbine Stationers & Printers, Inc., added a 17 x 22" press.

Craftsman Press, Inc., Seattle, added a 35 x 45" two-color offset press.

Sticks to Litho & Printing

Bushong & Co., Portland, Ore., recently announced that it would close out its office equipment and stationery business and would concentrate on its offset and letterpress printing activities. The firm has been in the office equipment business for 44 years. The company was formed in 1879. Arthur J. Markowitz is president.

One-Day Conference at Riverside

Self-improvement programs for order-seekers will be featured at the June 12 graphic arts sales conference at the Mission Inn, Riverside, Calif., under auspices of the Los Angeles Printing Sales Club, according to Sid Jones, president. General chairman of the day-long conference will be Eugene Baron, of Pacific Press Inc. On the planning committee, in

addition to the two above, are Bill Hershey, Parker & Co.; Dan Cirlin and Dale Magor, Jeffries Banknote Co.; Art Vanderee and Cliff Sexsmith, H. S. Crocker Co., Inc., and Henry Henneberg, general manager of the Los Angeles PIA.

Besides a general discussion of printing sales methods and the self-improvement programs for the individual salesman, there will be seminars on specialized selling. These

will include perusal of sales forms, advertising, publication, label and packaging, and commercial printing.

Seattle Co. Adds 4-Color

Ridgway Lithograph Co., Seattle, was expecting delivery late in April of a Harris 42 x 58" four-color offset press. This is said to be the first four-color offset press in the area. The company specializes in labels.

WORD HAS GOTTER AROUND



ALL EYES ARE ON the New ENCO POSITIVE-WORKING PRE-SENSITIZED ALUMINUM OFFSET PLATES

They're new... They're the first in America... They're easy to process... They save time and money

USE THEM

... Wherever film positives are available (as an alternate to deep etch plates).

For high speed direct reproduction from any transparent original such as an engineering drawing.

OBTAI

... Top printing quality - fine line or halftone.

Substantial press runs • Fast processing
Exposure to press in 5 minutes or less

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SUMMIT, NEW JERSEY
An Engelhard Industry
Producers of Paper laminated acetate and
aluminum pre-sensitized offset plates.

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Gentlemen: Please send us complete data on:

- ENCO Pre-sensitized Positive aluminum plates
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for _____ size press.

NAME _____
COMPANY _____
ADDRESS _____
CITY _____

STATE _____

Calif. Ink Names Agency

Paul E. Derby, vice president of California Ink Co., San Francisco, has announced that Wyckoff & Adkins, San Francisco Advertising Agency has been engaged to handle advertising and public relations effective immediately.

Calif. Co. Adds Press

Parker Enterprises, Inc., Printing and Lithographing Div., Los Angeles, recently placed in service an ATF-

Mann offset press. Eugene Parker is president of the firm; W. T. Doyle is vice president; and Leroy Hoover is the pressman on the new machine. The company produces advertising promotion in color.

L. A. Co. Expands on Anniversary

Standard Lithograph Co., Los Angeles, marked its 31st anniversary in March with announcement by Helen Owen, owner, of the appointment of Jack Wright as general

superintendent, and the inauguration of a new Miehle 49 two-color press.

Panel Held on Selling

Four experts in various phases of selling printing acted as targets for barrages of questions from Los Angeles PIA members at an April meeting of Printing Sales Clubbers and general members of the trade association. Sid Jones, president of the club, was moderator. The panelists were King Richardson, Pacific Press Inc.; Charles Stubbs, Economy Lithograph Co.; John S. Torrey, Avery Adhesive Label Corp., and J. C. Nelson, Business Systems Inc.

Theme of the session was that "new ideas are the life blood of increased sales."

Add Equipment in Midwest

Several midwestern firms recently added equipment, the Harris-Seybold Co., announced last month. They include: Milprint, Inc., Milwaukee, added a 22 x 34" two-color offset press. Safran Printing Co., Detroit, added a Harris 42 x 58" two-color.

Brings Press, Minneapolis, put in a 21 x 28" press; and Johnson Printing Co., same city, added a Seybold 44" cutter. Fred Arnold Printing Co., Lincoln, Neb., added a 17 x 22". Kayes Modern Duplicating Offset Printing, Fargo, N. D., added a 40" cutter.

In Ohio, Technicraft, Inc., Cincinnati, installed a 35 x 45" Harris offset press; Gray Printing Co., Fostoria, added a 22 x 34" two-color; and Beil & Evans Co., Youngstown, put in a 17 x 22".

Printing Co. Adds Cleaner

Democrat Printing Co., Madison, Wis., recently added a 76" Jomac roller cleaner to its offset department, according to Fred Nelson, superintendent of the offset department. Fritz Wildeman is pressroom foreman at the company.

Cutter, Trimmer Installed

Evangelical Press, Harrisburg, Pa., recently installed a Lawson 52" spacer cutter. Wallace Press, Chicago, purchased a Lawson 3-knife trimmer.

LITHOGRAPHERS!

"Watercote" has proven to be
PRACTICAL and ECONOMICAL

Make Your

• COLOR PROOFS

From negatives using black and primary colors on an opaque white plastic sheet.

• WITHOUT

Overlays or a press proof or additional equipment.

• WITH

Speed and economy never before possible.

The process is as simple as the making of a "Blueline", requiring no other skill. Colors and techniques have been vastly improved since "Watercote" was introduced 18 months ago. All colors are clear and potent. Colors are developed one upon another without protection or lamination between colors. The process uses negatives, making a positive print of all colors in register by surprinting.

The "Watercote" color print, processed by your men in your plant will unfold the practical uses it will serve.

**5 PRIMARY
COLORS**
**30 MAP
COLORS**
\$3.00
per quart
\$10.00
per gallon

THE TRIAL "WATERCOTE" KIT FOR \$7.50 INCLUDES

2 sheets of Loftrite #30—24" x 30" x .010"
4 eight ounce bottles of emulsion colors, and
simple directions, easy to follow.

See your dealer or order direct from
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DIRECT REPRODUCTION CORPORATION

Manufacturers of Plastic Sheeting, Direco V-base Film and Light-Room Emulsions
811-813 UNION STREET

BROOKLYN 15, NEW YORK

Litho Club

NEWS

Cincinnati to Nominate

Nominating committees to select two slates of candidates for officers of the Cincinnati Litho Club for the coming year were appointed by President Larry Dougherty at a monthly dinner meeting on April 13 at the 11th Frame Cocktail Lounge, attended by 36 members. The committees are: White ticket, Jack Loos, Offset Plate Graining Co.; Arthur Hunnemeyer, Technicraft, Inc., and Frank Petersen, Nielsen Lithographing Co. Blue ticket, Frank Miller, Strobridge Lithographing Co.; Cliff Hebbler, the Hennegan Co., and John Rogers, Stevenson Photo Color Separation Co.

The candidates were to be presented at the dinner meeting on May 11 at the 11th Frame, and the election will be a feature of the club's annual moonlight boatride on the Ohio River in June. Motion pictures of outdoor life in the Cincinnati area were scheduled as the entertainment feature of the May meeting.

During the business session at the April meeting, Richard Fischer of the Cincinnati Lithographing Co., Inc., a past president, and President Dougherty were named as delegates to the annual convention of the National Association of Litho Clubs on May 6-8 in New York City.

Speakers at the April meeting were representatives of the Minnesota Mining and Manufacturing Co. J. F. Fox of the graphic arts division discussed present applications for the company's presensitized photo offset plates, and the firm's program for improving and expanding these applications.

A. C. Matzer of the tape division discussed company tapes currently used and accepted by the lithographic industry, and offered suggestions as

to tapes which can perform specific functions from opaquing and stripping to shipping out the finished products.

Special Litho Club Features

Special Litho Club features also appear on other pages of ML this month. There is a Guest Editorial by Andrew Balika, NALC President (Pg. 33); Welcome from New York Convention Co-Chairmen (Pg. 71), Convention Program (Pg. 73); and Messages from most Litho Club Presidents, beginning on page 75.

St. Louis Meets June 3

The St. Louis Litho Club will hold its regular monthly meeting June 3 at the York Hotel, St. Louis. Speakers will be Thad Corder and R. R. Richter of Dayton Roller Co. They will show a film on multi-color printing, which shows the use of dividers in ink fountains. The two men will be available for questions after the film showing.

The May meeting is a closed meeting. Members will discuss plans for the club's annual boat ride on the "Admiral" which will be held sometime in June. The date was to be decided at the May meeting.

Houston Visits Bingham Plant

Members of the Houston Litho Club visited the Houston plant of Sam'l Bingham's Son Mfg. Co. April 6. Food and refreshments were served, and demonstrations of roller servicing were held.

The Houston Litho Club is actively planning for the Southwestern Graphic Arts Exposition, to be held at the Shamrock Hotel in that City, July 3-12. The Southwestern Litho Clinic, sponsored by the club, is planned for July 10 and 11, during the exposition.

Exposition headquarters are at 1103 Blodgett, Houston.

LITHO CLUB GUIDE

BALTIMORE

Clarke J. Fitzpatrick, Jr.
36 East 25th St.
Baltimore 18, Md.

BOSTON

Chester Gramstorf, Secy.
S. D. Warren Co.
89 Broad St.

BUFFALO

Fred Hoelpel, Pres.
39 Hyledge Drive
Eggersville, N. Y.

CHICAGO

James Ludford, Secy.
216 N. Clinton St., Chicago 6, Ill.

CINCINNATI

Ralph Eckard, Secy.
Nielsen Litho. Co.
4142 Airport Rd.
Cincinnati 26, Ohio

CLEVELAND

Milton Cornman, Secy.
1PI
1325 W. 73 St., Cleveland 2

CONNECTICUT VALLEY

Leslie E. Phillips, Secy.
N. Maple St., Hazzardville, Conn.

DALLAS

E. D. Malone,
Southwest Printing Co.
Dallas, Tex.

DAYTON

Doug Webb, Secy.
3410 N. Main St.
Dayton, Ohio

DETROIT

Wheeler Calender, Secy.
Printing Dept.
Ford Motor Co.

HOUSTON

Chloe Lee Mallett, Secy.
2104 Wichita, Houston

MILWAUKEE

Dick G. Kretel, Secy.
5720 W. Thurston Ave.
Milwaukee 16, Wis.

NEW YORK

Leonard E. Adams
40-42 Hartley Place
Fairlawn, N. J.
Meets 4th Wednesday, Building Trades Club

ONTARIO

Robert Elgie, Secy.
R. G. McLan, Ltd.
26 Lombard St., Toronto, Ont.

PHILADELPHIA

Joseph Winterburg, Secy.
622 Race Street, Philadelphia 6.
Meets 4th Monday, Poor Richard Club.

QUEBEC

Dave Riddell, president
Montreal Litho. Co., Montreal, Canada.

ROCHESTER

Frank H. Spoto
626 Westchester Ave., Rochester 9, N. Y.

ST. LOUIS

Neil McGowan, Secy.
Von Hoffmann Press, Inc.
105 S. 9th St.

TWIN CITY

Ed. Sorenson, Secy.
1820 Columbus
Minneapolis

WASHINGTON

Dave Fell, Secy.
PO Box 952, Benj. Franklin Sta.
Washington, D. C.
Meets 4th Tuesday.

NAT'L ASS'N OF LITHO CLUBS

Sal D'Alessandro, Exec. Secy.
2729 Prospect Ave., Cleveland 15, Ohio.

Phila. Back to Fundamentals

Another of the Litho Club of Philadelphia's Back to Fundamentals programs was held April 26, with two speakers discussing camera work. Speakers were Harry Shaw, Lithographic Service Co., and Robert L. Fournier, Edward Stern and Co. Black and white halftones and elementary color work were covered in the short talks and question period. Just a year ago the club held its first session on elements of camera

work. All phases of lithographic work are being covered in the series.

The club announced that its delegates to the NALC convention in New York are Len Starkey, president, Steve Rubinstein, vice president, and Les Farrell. Numerous others of the club membership also were expected to be on hand in New York for the meeting.

The Philadelphia club is making arrangements for a visit to Eastman Kodak Co. in Rochester, N. Y. Plans

also are being made for a cocktail party on June 11 for club members and their wives. Details of this affair were to be announced. It was not planned as a replacement for the annual ladies' night event.

The club's next regular meeting is to be Monday, May 24 at the Poor Richard Club. The subject is to be presensitized offset plates. The speaker and other details are to be announced.

Cleveland Sees Fotosetter Film

"A New Era in Printing", a color motion picture describing the Intertype Fotosetter, was planned as the feature of the April 22 meeting of the Litho Club of Cleveland. Richard Willey of the Intertype Corp. was to be on hand to introduce the film and answer questions on the phototypesetting machine.

Last month club members visited the plant of Sam'l Bingham's Son Mfg. Co., in Cleveland, for a demonstration of roller processing, and also for a demonstration of a Jomac dampener roller cleaner.

The club plans a sports night on May 27 with motion pictures on sports and vacation subjects. On Saturday, June 26, the annual stag picnic is planned. It is to be at the Sally West Grove, on West 130th St.

The club will resume regular meetings again on September 23, with a program being planned by the Advertising Production Club.

Old and New Plates Studied

Litho plates of yesterday and today was the subject of the April 27 meeting of the Milwaukee Litho Club. Don Grant of Litho Chemical & Supply Co., was to be the speaker. Mr. Grant was with several lithographing concerns in the East, and was superintendent of several plants. Later he was with Harris-Seybold Co. in research and sales, and joined Litho Chemical in 1951. He is located in the Midwest at present. The Milwaukee club meets at Moser's Cafe.

The club's annual bowling match with the Chicago Litho Club was planned for May 1 in Milwaukee.

A NEW CONCEPT IN CLEANING EASES YOUR WORK!



EASY TO USE amazing new liquid formula developed and tested by chemists and pressmen for perfect cleaning and better performance of dampener covers and sponges. No more household soaps—no more bubble trouble—no more dangerous substitutes. A few cents worth of D.R.D. makes a **WHOLE GALLON** of powerful cleaner. **NON-TOXIC**

TRY IT TODAY—CALL YOUR DEALER NOW!

Packed in quarts, gallon and 5 gal. cans

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ANCHOR CHEMICAL CO., Inc.

SOLUTIONS FOR PRINTERS' PROBLEMS

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Quality Control Studies

Methods being used in large plants for presswork and paper quality control were discussed as the feature of the April 28 meeting of the Litho Club of New York. The speaker was Donald Macaulay, president of Paper Quality Control, Inc., Chappaqua, N. Y. Considerable interest in the control methods were shown by questions put to Mr. Macaulay.

The club's activity in May consists of its annual ladies' night, which is being combined with the annual banquet of the National Assn. of Litho Clubs. The New York club is host to the NALC convention at the Biltmore, May 7 and 8, and the banquet is on the 8th.

In June the New York club plans a sports night. Angelo Pustorino, Daniel Murphy & Co., is president of the club.

Dallas Studies Distortion Work

Distortion camera effects, and cold type were to be looked into by the Dallas Litho Club as a feature of its May meeting, the club announced. Another May event of the club was an overnight fishing trip May 1 and 2 at Lake Whitney. A camping area was reserved for club members, and although the committee guaranteed no rain, many planned to bring tents.

A photo composing demonstration featured the club's April meeting. The first part of the meeting and demonstration was held at Olmsted-Kirk Paper Co., and later the group went to Blanks Engraving Co. for further demonstrations.

The club is planning to participate in the Southwestern Litho Clinic at the Shamrock Hotel in Houston, July 10 and 11. This will be during the Southwest Graphic Arts Exposition.

Roch. Will Hear Huebner

William Huebner of Huebner Laboratories, Mamaroneck, N. Y., is to be the speaker at the May 11 meeting of the Rochester Litho Club. He will talk about prismatic color separation, and other developments in the graphic arts.

Rochester club members were guests of Eastman Kodak Co. on April 23. The visit began at 9 a.m. and continued through luncheon at a Kodak cafeteria, and through cocktails and dinner at a local hotel. Sessions, demonstrations, and tours featured the day. John McMaster of Kodak, was host.

Nominations for new officers have been announced. They are, for president, Joe Kremer and Carl F. Goering; vice president, George Baker and Frank Spoto; secretary, Roy Bippes and Roy Heberger; and treasurer, Al Clapp. Members of the board were to be chosen from the following: Mike Costa, Al Eisenbraun, Fred Hess, James Johnston, Norm Levy.

Lew Perry, Don Schaus, Ray Shalvoy, Henry Taylor, and Herb Thornton.

Balt. in Dry Offset Meeting

It was Dry Offset night at the Litho Club of Baltimore April 19 with two speakers discussing the past, present, and future of the process. Speakers were Charles W. Baker, senior research engineer of American Type Founders, Elizabeth, N. J.; and Warren G. Buhler, also of ATF, who is working in the dry offset process.

About 65 persons attended.

Nat Gamse, of Gamse Litho. Co., is president of the Baltimore club which meets on the third Monday of each month at the Stafford Hotel.

HAPPY DAYS!

Now a New and Simple Method to "offset" that OFFSET Press Problem

Here's a brand new idea developed by the Lithographic Technical Foundation. It will save you down time and cut the costs of electroplating the rollers. The formula is incorporated in—

ROGERSOL
Copper Coating Solution

With it, you can easily and quickly resensitize your stripped steel offset rollers—without removing the permanently installed vibrators from the press! This helps prevent stripping! Improves ink receptive and keeps rollers "ink sensitive" longer!

FREE
For 90 Days

To introduce it, you will be given 1 quart of ROGERSOL Copper Coating Solution FREE with each purchase of 1 gallon of each of the three separate solutions of ROGERSOL 1-2-3, or 1 gallon free with a 5 gallon kit of ROGERSOL 1-2-3. Offer available only on request. Expires July 31st.

TAKE ADVANTAGE OF THIS FREE OFFER!

HARRY H. ROGERS CO.
5331 S. Cicero Ave., Chicago 32

Send FREE—ROGERSOL Copper Coating Solution

1 Quart—Free with 1 Gallon each ROGERSOL 1-2-3 Solutions, @ \$14 for Complete Unit.

1 Gallon—Free with 5 Gallons of each ROGERSOL 1-2-3 Solutions, @ \$55 for Complete Unit.

Name _____
Company _____
Address _____
City _____ State _____

FREE OFFER EXPIRES JULY 31, 1954.

Capital Holds Quiz

A quiz program covering virtually every phase of offset lithography was the feature of the April 27 meeting of the Washington Litho Club, held at the Continental Hotel. A good attendance was on hand to hear the panel which consisted of Robert E. Rossell, Engineer Research & Development Laboratories, Ft. Belvoir; Werner F. Gerloch, Capitol Printing Ink Co.; A. D. (Pat) Kirkpatrick, Rapid Roller Co.; Robert H. Simmons, Government Printing Office; A. B. Woodruff, Harris-Seybold Co.; Joe McSweeney, Mid City Litho Co.; Samuel Sachs, Coast & Geodetic Survey; and Robert Luciani, Haynes Lithograph Co.

Discussion, stemming from questions, covered a wide range of topics concerning new developments and improved methods, and a great deal of interest was shown.

The club announced several new members. They are Gordon S. Allan and Charles A. Staudohar, Kaufman Lithograph Co.; and Guy N. Stockwell, Engineer Research & Develop-

Your Club News Missing?

If news of your Litho Club does not appear here every month, designate a club officer or member to mail reports immediately following every meeting. Tell what happened at the meeting, and plans for future events as far in advance as possible.

Send for our handy question form which you can fill in and mail to make the job easy.

MODERN LITHOGRAPHY

175 Fifth Ave.
New York 10, N. Y.

Reports should reach us by the 23rd of each month, if possible.

ment Laboratory.

The club's next meeting is to be Tuesday, May 25 at the Continental.

Detroit Sees Paper Movie

"Deep Roots" the new film on paper making by Champion Paper & Fibre Co., was presented as the feature of the April 8 meeting of the Detroit Litho Club. Herb Schnetzky, local Champion representative, introduced the film and answered questions. Seventy-six mem-

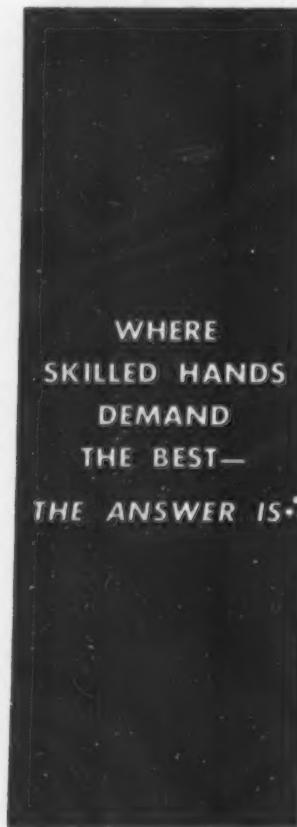
bers and 23 guests were present at the meeting which was held at Carl's Chop House.

The club elected three official delegates to attend the New York NALC convention. They are Erwin Stoetzer, National Rubber & Litho Plate Co.; Victor Paul, Kohl & Madden Printing Ink Co.; and John Murphy, Garrick Photo Supply, as an alternate. Several other club members also planned to attend the convention.

Three new members also were announced: Malcolm MacDonald, Singer-Mottschall Co.; Charles Poff, Tri-Craft Press; and Albert Teasdale, Bland Printing Co.

The club canceled its regular May meeting because of the convention, although the spring dance is planned for May 15, at the Dearborn Country Club.

On June 11, club members and guests are to meet at the plant of Masura Offset Co. The regular monthly meeting will be held, with a buffet supper. There will be a discussion of problems and press sheets to be brought in by members.



Winsor & Newton's
Series 7
"ALBATA"
For Lithographic Use
A Really Durable
Brush

Finest Pure Red Sable Hair assures litho strength and fine point so essential to the retoucher and gives this brush extreme durability—even when used with the coarse, powdery pigments applied in opaquing, deep-etch staging and touching. Available in sizes 000 through 14. For unfailing satisfaction—ask your dealer for "Winsor & Newton's Series 7".

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Bruno at Boston

"A Look into the Lithographic Future," was the subject matter of Michael H. Bruno, research manager, Lithographic Technical Foundation, Chicago, at the April dinner-meeting of the Boston Litho Club, Hotel Kenmore.

Discussing new developments for all branches of the industry, Mr. Bruno touched on platemaking, camera, presswork, paper, and some completely new branches with which the industry is not yet acquainted.

Among the points talked on were bi-metal plates, split fountains, new instruments, new developments of grain on photos by air pressure; plates with no grain, etc., all illustrated with slides. BLC president Albert H. Wain, offset superintendent, Metropolitan Litho & Publishing Co., Everett, Mass., presided at the meeting, attended by 110.

The club announced plans for its annual outing and clambake to be held at Green Acres, Framingham, Mass., site of last year's initial outing, in September.

The next regular monthly dinner-meeting was scheduled for May 3, Hotel Kenmore, at which time the nominating committee was to announce the slate of officers nominated for the 1954-55 term.

Hartsuch Addresses Twin City

Dr. Paul J. Hartsuch, Interchemical Corp., Chicago, addressed the Twin City Litho Club in April, and discussed new processes and materials in offset lithography. He concluded his talk by making an offset plate, half from a negative and half from a positive.

Attendance included 56 members and 13 guests.

The club announced that its delegates to the NALC convention in New York are Herman Goebel, Brown & Bigelow; Robert Batten, Photomatic; and William Marshall of Offset Service.

The club announced plans for its annual fishing trip to Mille Lacs on the weekend of June 12. John Maki of the entertainment committee reported that plans are complete.

Beldotte Joins GPI

James F. Beldotte has joined the sales staff of General Printing Ink Co., New England Division of Sun Chemical Corp., with headquarters in Cambridge and Norwood, Mass. Formerly with Winthrop Printing & Offset Co. as offset superintendent, Mr. Beldotte is a charter member and past president of the Boston Litho Club, member of the Boston Printing House Craftsmen, and assistant secretary of the National Association of Litho Clubs.

Interchemical Chairman Dies

Du Val R. Goldthwaite, chairman



of the board of Interchemical Corp., New York, died April 26 in Englewood, N. J., where he lived. Mr. Goldthwaite was born in Montgomery, Ala., and attended school in Garden City, L. I., N. Y. He was graduated from Harvard College in 1917, and served in the naval air forces in World War I. He was with a petroleum concern, and an investment banking company prior to the organization of Interchemical in 1928. He was elected to the board of the new corporation which was made up of several ink companies.

"For true white light, so necessary for perfect reproduction, NATIONAL TRADE-MARK CARBONS are tops!"

Walton W. Sullivan

MacNaughton Lithograph Company, Inc.
460 West 34th St., New York 1, N. Y.

The term "National" is a registered trade-mark of Union Carbide and Carbon Corporation.

NATIONAL CARBON COMPANY
A Division of Union Carbide and Carbon Corporation
30 East 42nd Street, New York 17, N. Y.

District Sales Offices: Atlanta, Chicago, Dallas, Kansas City, New York, Pittsburgh, San Francisco
In Canada: Union Carbide Canada Limited, Toronto

Joins R & P

Charles Wilharm of Irving, Tex., has been appointed a resident sales representative of Roberts & Porter, the company announced in April.



Shows Color Offset Work

A series of folders showing full color offset reproductions produced on a Miehle No. 36 press, is being

distributed by Miehle Printing Press & Mfg. Co., Chicago. The 8½ x 11" folders utilize a stipple tone finish stock, and illustrations show scenes from foreign lands. Descriptive data on Miehle offset presses is given on the other pages. Reproduction was by Fakler Printing Co., Milwaukee.

Augustine in Europe

Lee Augustine, vice president of the Printing Machinery Co., Cincinnati, is now on an extended speaking

tour in English and European printing centers. His first talk was on April 6 before the Printers' Managers and Overseers Association of London, and other talks were scheduled for a meeting of the Midland Master Printers' Alliance in Birmingham, England, at the International Exhibition of Printing Machinery and Equipment in Paris, the International Print and Paper Fair at Dusseldorf, West Germany, and before other gatherings of printers. Mr. Augustine was accompanied by his wife.

K & M Opens Milw. Branch



Kohl & Madden Printing Ink Corp., of Chicago, has announced that its branch at 431 N. Milwaukee St., Milwaukee, now is in operation. It offers complete technical service including color matching. It will serve the Milwaukee area and the state of Wisconsin.

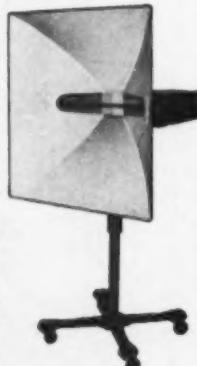
For Camera . . . for Printing . . .

MACBETH Arc Lamps are light-years ahead!



B-1C CONSTANTARC. Completely and constantly automatic. Produces a steady light of tremendous intensity which brings out tiny details in the darkest portions of copy . . . which cuts down expensive camera operating time. The Constantarc automatically compensates for power fluctuations, drafts and carbon impurities. Can be furnished with any of the standard Macbeth mountings. No other lamp on the market offers all the advantages of a Macbeth Constantarc!

PHOTOARC PRINTING LAMP for vertical printing frames. Engineered to assure constant, steady light—both in intensity and color—regardless of line voltage fluctuations. Successive exposures produce identical results. Completely and continuously automatic like its companion "The Constantarc". Recommended for photoengravers, lithographers and in gravure and blueprinting processes. Adaptable for use on photocomposing machines. For details write . . .



MACBETH

The Lighthouse of the Graphic Arts

MACBETH ARC LAMP COMPANY 141 Berkley St., Philadelphia 44, Pa.

Equipment

SUPPLIES, BULLETINS

Details Given on New Miehle 17 Offset Press

MIEHLE PRINTING PRESS & MFG. CO., Chicago, placed on the market May 1 its new Miehle No. 17 Lithoprint offset press, a small compact model without dampeners, designed expressly to enable the small lithographer and printer to recover business lost to the widely used office duplicating machines.

At a preview for the trade press in Miehle's plant, April 12, Carlton Mellick, vice president in charge of sales, pointed out that in recent years millions of dollars of printing business have been diverted from the

nation's small and large print shops by office duplicating equipment. He mentioned one model which, he said, it was understood that 70,000 have been placed in commercial and industrial offices.

"Knowing that printers needed a competitively designed small offset press with which to recapture this market," said Mr. Mellick, "Miehle experimented with many possible solutions to this problem."

The new Miehle No. 17, he stated, combines the best features of the Rotoprint presses of both London

and Berlin, into which were incorporated other features developed by Miehle engineers.

"With this Miehle 17 Lithoprint," he said, "we feel that printers can go after the office business on forms, stationery, circulars, direct mail, etc., by offering professional work at competitive prices. The Lithoprint also will enable the small letterpress printer to convert his business to a combination plant in line with the trend now under way. With it he can do color work within certain limitations."

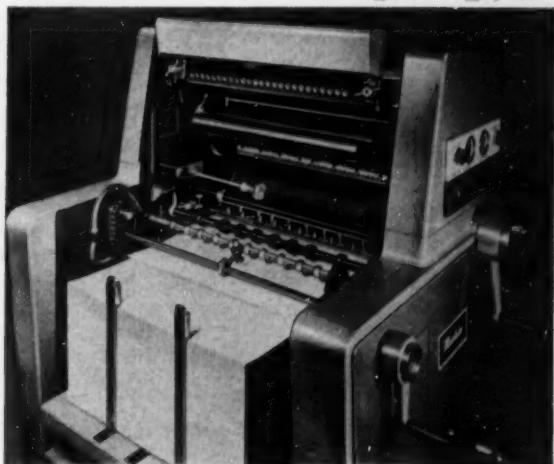
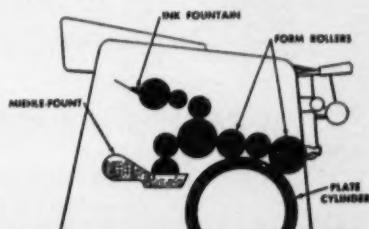
Examining the model set up for demonstration, the visiting journal-



Left: The new Miehle Lithoprint.

Right: Diagram shows inking mechanism.

Lower: Close-up view of the feeder.



ists saw a press which occupies a floor space of 3' 5" by 3' 7" and weighing 1120 lbs. Maximum sheet size is 14 x 20" and design size is 13 x 17 1/4". Speed is rated at up to 5,000 impressions per hour.

Outstanding feature of the Litho-print is the elimination of dampening rollers and substitution of a system based on an entirely new concept, which feeds ink and water to the plate on the same roller. Into the exclusive Miehle-Fount a special solution is placed and, by means of a ductor roller this solution is fed to

the main vibrator of the inking system.

The inking rollers then simultaneously supply ink and moisture to the plate in correct proportions to insure proper printing conditions. With the fountain device, moisture control is automatic and operation of the Litho-print is greatly simplified, Miehle says. Constant color is maintained and the plates remain clear throughout the run, it is claimed.

Another feature is the way in which plates can be mounted on the cylinder in a matter of seconds. This

can be done in 10 seconds, Mr. Mellick claimed. Any type of offset plate, including paper, can be used, he stated.

Other features demonstrated included the provision for feeding and registering, pressure setting, wash-up and delivery.

On the feeder, sheets are separated from the pile by an air blast, and by tilting rubber suckers which advance the sheet to forwarding rollers. Push-type side guides operate from either side of the sheet. Front guides make a final $1\frac{1}{8}$ " movement backwards after the sheet is side-guided. Sheets can be swung to register with the plate by adjustment of the front guides.

Pressure between blanket and impression cylinders is adjusted by setting a dial to a reading determined by the sheet thickness gauge.

The entire fountain and roller assembly tips back for accessibility and wash-up of all rollers.

The feeder takes a pile 10" deep and delivery 4".

New Display Service

A new self-adhering surface, applied to the face of point-of-sale and other promotional material, now is available from Kleen-Stik Products, Inc., 225 N. Michigan Ave., Chicago 1, Ill. The new adhesive, called "Face-Stik", can be applied to practically any lithographed piece, converting it for use inside store windows, door and similar locations. Printed sheets may be sent to Kleen-Stik plants where the pressure-sensitive adhesive is applied. After a protective paper covering is applied, sheets are ready for cutting, die-cutting, or other operations, the company says. Face-Stik is said to hold the piece firmly against the glass for display purposes.

Lawson Moves Boston Office

Lester M. Reiss, eastern sales manager of E. P. Lawson Co., Inc., New York, last month announced the relocation of the firm's New England branch office to 176 Federal Street, Boston. Formerly located at 170 Summer Street, Boston, the branch, headed by Roland J. Lachapelle, has expanded its activities considerably, necessitating this move, he said.

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Pilot Model of Linotype Photo-Typesetter Shown

MERGENTHALER LINOTYPE CO., Brooklyn, on April 16 unveiled its new Linofilm, for composing type on film. The new machine now will go into further tests and will be ready for commercial use about the fall of 1955.

It comprises two units. On one unit matter to be set is typed on a standard typewriter keyboard which simultaneously provides a proof-reading copy and a perforated tape. Its simplicity is such that an operator can be trained within a relatively short period of time, the company says.

The tape is fed into the photographic unit where it automatically controls the placing of type images onto film. A completely new character presentation method flashes successive letters from a static character array onto stationary film for controlled character placement and alignment. Lenses are used for reduction or enlargement from two basic sizes to provide a size range from 6 to 16 points.

The Linofilm keyboard unit, occupying the space of a typing desk, consists of a standard typewriter, a small auxiliary panel for a few selector and control keys, a justifying unit and a perforator.

The keys of the typewriter itself are slightly rearranged for ease of operation. The auxiliary selector and control panel has keys for hair spacing between characters in increments of twelfths of an em, font selector keys, a quad left key, an end of line and justify key, and a line erase key.

The justifying unit is a mechanical justification computer and indicator, and the perforator is an electro-mechanical punching unit which perforates the appropriate code on paper tape. Tape is the medium which permanently stores and carries all keyboard information to the photographic unit. The tape can be held for re-runs as needed.

Keyboard settings are made by the operator according to the type size and length of line specified. In the pre-production model exhibited, line lengths up to 30 picas can be handled

and the operator can letter-space and word-space. Justification of the line is computed mechanically and punched into the tape automatically.

The operator punches into the tape the specifications for capitals and lower case of Roman, Italic and Bold Face, as well as small capitals and pi characters. The operator also sets blank spaces and blank lines.

The photographic unit contains a

reader unit, an optical system and a film magazine. It occupies approximately the same floor space as the keyboard unit. All of the functions of the photographic unit specified by the tape are controlled electrically.

The reader unit is an electro-mechanical reader for decoding the information punched on the tape by the keyboard unit. Its construction is simple.

A multi-projection optical system is used to project any single character from an array of characters to a



Top: Linofilm is the name of the new photo-typesetting machine developed by Mergenthaler Linotype Company. Shown here is the pre-production model. The keyboard unit, left, perforates tape that automatically controls the photographic unit at right. Standard typewriter keyboard is used.

Lower: The photographic unit is controlled automatically by perforated tape. Shown here is the pre-production model. This unit operates independently of the keyboard.

**A NEW WORLD RECORD — In March (23 working days) . . . 158 firms installed
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Glendale, Calif.
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Plymouth, Wis.
Carbondale, Pa.
Hastings, Nebr.
New York City, N. Y.
Asheville, N. C.
Oklahoma City, Okla.
New Orleans, La.
Dallas, Tex.
Oines, Ill.
New York City, N. Y.
Elgin, Ill.
Utica, N. Y.
Cincinnati, Ohio.
Jersey City, N. J.
Villa Grove, Ill.
San Francisco, Calif.
Boston, Mass.
Athens, Ga.
New York City, N. Y.
St. Louis, Mo.
Chicago, Ill.
Trenton, N. J.
New York City, N. Y.

Fort Wayne, Ind.
Chicago, Ill.
Philadelphia, Pa.
Dubuque, Iowa
Des Moines, Iowa
Boethius, Mo.
Sioux City, Iowa
New York City, N. Y.
Los Angeles, Calif.
Chicago, Ill.
Oak Park, Ill.
Philadelphia, Pa.
Baltimore, Md.
Newark, N. J.
Chicago, Ill.
Jersey City, N. J.
Seguin, Tex.
New York City, N. Y.
Tyler, Tex.
Chester, W. Va.
Los Angeles, Calif.
North Branch, Mich.
Dallas, Tex.
New York City, N. Y.
Chicago, Ill.
Watervliet, Calif.
Philadelphia, Pa.
Glendale, Calif.
Ithaca, New York
Trenton, N. J.
West Columbia, Tex.
Hackettstown, N. J.
Kissimmee, Fla.
St. Cloud, Minn.
New York, N. Y.
Los Angeles, Calif.
New York City, N. Y.
San Francisco, Calif.
Milwaukee, Wis.
Washington, D. C.
New York City, N. Y.
Chicago, Ill.
New York City, N. Y.
Wayne, Pa.
Johnson, So. Car.
Baltimore, Md.
Chicago, Ill.
Tallahassee, Fla.
New York City, N. Y.
Minneapolis, Minn.
Houston, Tex.

Holyoke, Mass.
Philadelphia, Pa.
Hayward, Wisconsin
Johnstown, N. Y.
Fort Washington, Pa.
Milwaukee, Wisc.
San Francisco, Calif.
Bronx, N. Y.
Columbus, Ohio
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Chicago, Ill.
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Charlotte, N. C.
Fayetteville, No. Car.
Metuchen, N. J.
Watsonville, Calif.
Dallas, Tex.
New York City, N. Y.
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Chicago, Ill.
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Plymouth Paper Company
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Forest Paper Co., Inc.
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Lethrop Vandewater Paper Co., Inc.
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Cannon Paper Co.
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CURTIS PAPER COMPANY
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common photographic point. The optical system consists of a light source, the character arrays mounted on a vertical turntable and an optical turret assembly.

The film magazine is a holder containing the film and a mechanism for advancing it between lines. The film magazine is lightproof and removable in its entirety. In addition, through the use of a separable film cartridge exposed film may be removed from the main magazine at will.

The product of the pre-production model being exhibited is a wrong-reading positive (black letters on a clear base), but production models will be able to produce either wrong- or right-reading positives as desired.

The photographic unit of Linofilm contains a minimum of moving parts and mechanisms. In the pre-production model of the first of the Linofilm line it operates at approximately the speed of the Comet Linotype machine. However, because of its optical system, Linofilm's photographic unit has no inherent speed limitations, it was said. The speed of the photographic units in production models will be greater and will meet any requirements of the industry, the company said.

The several methods for correction now evolved are these:

(a) Typing errors detected at the keyboard can be corrected immediately through the use of the Line Erase key on the auxiliary panel.

(b) The typed copy made available with the tape can be edited and corrected, and the tape changed before photography.

(c) The film itself may be corrected by a new automatic splicing device tentatively named the Photocorrector.

(d) The film may be corrected piecemeal or in large segments by corrections in the perforated paper tape after photography, and the offending line, lines or full section re-run.

In actual practice these methods can be used singly or in combination.

Demonstrated at Linotype headquarters in Brooklyn, the pre-production model of the Linofilm was

described by Martin M. Reed, Linotype's president, as "a most significant development in the graphic arts."

"Despite its unique characteristics, the Linofilm is not expected to supplant the usual 'hot metal' Linotype, but rather to assume its proper place in the industry along with the Linotype," Mr. Reed said.

The two-unit construction permits utilization of Linofilm according to varying work loads and time schedules. The units may be grouped, or placed separately.

An experimental Roman, italic and bold face type is used with the pre-production Linofilm model in sizes from 6 to 16 point. A full library of Linotype faces will be available with Linofilm production models when this first machine is offered to the trade next year.

Intl. Paper Forms Dept.

Lamar M. Fearing, sales manager for International Paper Co., Fine Paper and Bleached Board Division, announced today the formation of a service department to assist the sales division and the manufacturing Divisions. Mr. Fearing said that it will be the duty of the new department to work closely with customers, mills and the sales division in determining technical paper requirements, working out special problems and providing guidance in the development of new uses.

Oscar E. Anderson, assistant manager of the company's Otis Mill at Livermore Falls, Maine, has been named to head the new department with headquarters in New York.

Describes Gravure-Offset

E. A. Crawford, who is the designer and manufacturer of a gravure offset press, was the guest speaker at a recent meeting of the Intaglio Crafts Club at the Poor Richard Club, Philadelphia. Present in the audience were many lithographers who had been invited to the meeting.

Mr. Crawford described some of the press equipment which his company has designed in using the principle of gravure offset.

This press, available in web fed models only, uses an etched gravure cylinder, from which the image is transferred to a rubber blanket as in lithography, and then to the printed sheet.

Mr. Crawford described the process at length and answered many questions from the floor regarding the advantages of the process, the speed of production, etc.

George Beatty, president of the club, announced that the May meeting will be a quiz night.

Register Marks in Dispenser

A dispenser for cellophane tape register marks is being introduced by M. I. Sachs Co., Montvale, N. J. The register marks come in rolls of tape, in both positive and negative form. The dispenser automatically separates the cellophane from the paper backing as it comes from the roll, and cuts off one register mark in each action. The tape marks are self-adhering, and can be used in a variety of ways in copy preparation, negatives, positives, etc. Information is available from the Sachs Company.

New Gummed Stocks

Three new specimen sheets are now being offered by the Dennison Mfg. Co., Framingham, Mass. These sheets feature Dennison gummed Kromekote, plated gummed papers and colored mediums. The specimen sheets are designed to be used by Dennison merchants in their sales promotion programs.



Booklet on Chemical-Making

A new technical booklet describing a system of control measures which protect offset press users against costly variables in plate and press chemicals is now available from the Chemical Division of Harris-Seybold Company.

Making extensive use of half-tone illustrations, the new booklet tells the story of Harris Litho-Chemical quality control, from "basic ions" to the final on-the-press check of plate performance. The 8½ x 11" booklet is a two-color side-opener. A special dark gray ink was used to obtain

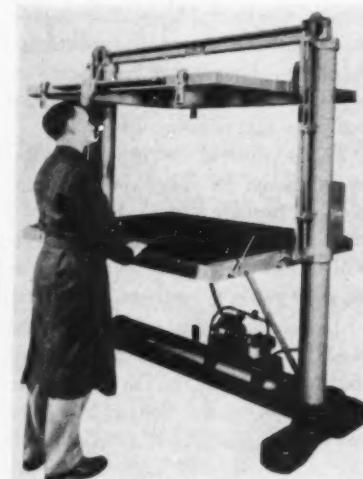
a gravure-like reproduction of the half-tones.

Copies of the 12-page booklet, titled "Ions and Images", are free on request to the Chemical Division, Harris-Seybold Company, 5308 Blanche Avenue, Cleveland 27, Ohio; or from any Harris-Seybold office or Harris Litho-Chemical dealer.

Rogers Erecting New Building

Ground has been broken for the construction of an additional building for the Harry H. Rogers Co., 5331 S. Cicero Avenue, Chicago. This new addition to the present

series of seven building units will serve as a laboratory for further research in the chemical and solvent industry. The developments of the Rogers Co. are primarily for the cleaning of machinery and equipment in the graphic arts.



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Vacuum Frame Introduced

This new all-metal Model U elevator type vacuum printing frame, has just been announced by Robertson Photo-mechanix, Inc., 3067 Elston, Chicago 18. Because the frame is fully counterbalanced, it is necessary to exert only a minimum of physical effort in operating this large frame, the company says. The operation is positive, simple and foolproof, it is claimed. A locking device insures that the frame will remain closed until the operator releases it. This locking device is adjustable, allowing even pressure between the glass and the blanket at all times.

When the cover is locked, the entire frame can be rotated for exposures. The vacuum blanket can be rotated into vertical position while the glass cover is raised, for cleaning the underside of the glass.

The frame is available in a variety of standard sizes up to 50 x 77" and in special sizes up to 90 x 300".

Gaetjens Opens Toronto Plant

William Recht, president of Gaetjens, Berger & Wirth, Inc., New York, has just announced the opening of a factory in Toronto, Canada. The company is Gaetjens, Berger & Wirth (Canada), Limited, and is located at 440 Birchmount Road, Toronto 13, Ontario, Canada.

This factory will produce a general line of inks for the graphic arts. A complete line of lithographic supplies will be stocked so service can be maintained. Technical assistance also will be offered.

Shows Letter, Forms Ideas

Practical ideas for more efficient and profitable use of business printing are contained in the 1954 edition of the Working Kit of Hammermill Bond. Available to lithographers, printers and paper users without charge, the kit contains six types of letterhead design. Each specimen is so printed that the basic idea can be used for various types of business letterheads. In addition, the letterheads contain overprinted examples showing the use of matching envelopes and second sheets. A special specimen explains the uses of the four-page sales letter.

Several examples of business forms are also included. Among these are such outside contact forms as an invoice and a purchase order. And, there is a special show-how piece entitled "Put It in Writing", illustrating 36 different memos and reply forms, branch office and house memos, department and inter-office forms, salesmen's letters, memos and special instructions.

The 1954 Hammermill Bond Working Kit is being distributed to printers by salesmen of Hammermill's wholesale paper merchants and by those printers to their customers and prospects. A copy may be obtained from the advertising department, Hammermill Paper Company, Erie 6, Pa.

New Retouching Knife

A new tool for etching in all the graphic arts fields, especially photography and lithography, has been developed by Raymond Georg Manufacturing Co., Inc. of Springfield, Ill. Called the Etchmaster Precision Retouching Knife, the tool gives greater ease and perfection of work, according to the company.

Information is available from the company, at 424 E. Edwards St., Springfield, Ill.

Issues Type Directory

The sixth annual edition of the Type Face Directory of Typographers

Association of New York, Inc., which is affiliated with New York Employing Printers Association, Inc., was distributed in April to 6,200 printers, lithographers, advertising agencies and typographic plants in the New York area.

The directory lists type faces and indicates other facilities of the member firms of the Typographers Association.

Lanston-Huebner Continue Work

In a joint statement, Lanston Monotype Machine Co., Philadelphia, and William C. Huebner have announced the renewal of their 20-year association for the design, production and sale of cameras, plate coaters and other photo-mechanical products under the Monotype-Huebner trade mark.

Robert F. Nelson, president of Lanston, and Mr. Huebner both indicated that engineering and manufacturing developments are now under way to improve and enlarge the M-H line.

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Graphic Arts, Inc., Phila., Pa.
Joseph Hoover & Sons Co., Phila., Pa.
Intaglio Service Corp., N. Y.
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MODERN LITHOGRAPHY, May, 1954

Kenn Named President

Stanley Kenn has been appointed president of Copy Craft, Inc., Detroit, by the board of directors of the company. Mr. Kenn has been in charge of the photographic studios at Copy Craft for the past eight years and has also served as treasurer.

Also elevated was Ronald H. Dayne from vice president and secretary to the post of executive vice president.

TECHNICAL BRIEFS

(Continued from Page 107)

ism, stainless steel equipment, safelight testing and process developers.

Control Instruments for Offset Lithography. 5. Time and Speed Measuring Instruments. Henry R. Long. *National Lithographer* 61, No. 3, March, 1954, pages 36-37 and six-page digest with illustrations (8 pages). Timing devices including recorders, light integrators, and speed indicators and controllers, are described.

Graphic Arts—General

Workflow. Olin E. Freedman and George W. Erb. *Printing Equipment Engineer* 84, No. 6, March, 1954, pages 69-71 (3 pages). A discussion of patterns of workflow for the graphic arts, with a floor plan diagram to illustrate the rearrangement of a portion of a plant within the limitations of an existing building.

Report of the Activities of the Grafiska Forskningslaboratoriet During the Fiscal Year 1952-1953. Gosta E. Carlsson. *Grafiska Forskningslaboratoriet Meddelande* No. 32, November, 1953, pages 1-35 (35 pages) (in Swedish). Research activities (ink and oil absorption and dimensional stability of paper, bending properties of board, ink transfer, drying agents for offset inks, the chemistry of the offset printing process, the development of Grafo Clean — an effective addition to the damping water, and studies with stereo-typing mats), technical services rendered, and publications are reviewed. 7 illustrations. *Bulletin of the Institute of Paper Chemistry* 24, No. 5, January, 1954, page 394.

***Heat Sensitive Copying Paper.** U. S. Patent 2,668,126. Nelson W. Taylor and Bryce L. Clark. *Official Gazette* 679, No. 1, February 2, 1954, page 182. 1. A light-stable, heat-sensitive copying-paper adapted to provide clear and sharp copies of typewritten messages by methods herein described, comprising a thin flexible visibly contrasting support member having low heat conductivity and a thin opaque heat-transparentizable surface coating comprising a mixture of: (a) one hundred parts by weight of particles of transparent waxy material fusible at about 60-150° C.; (b) about 10-100 parts by weight of transparent infusible siliceous particles less than about four mils in diameter; and (c) sufficient transparent

flexible organic film-forming binder, within the range of about one to about six parts by weight, to provide good resistance to dusting and rub-off of the coating without causing flaking thereof; the wax, siliceous particles, and binder each having substantially the same refractive index, and said binder being infusible at the fusion temperature of said wax.

***Heat Sensitive Copying Paper.** U. S. Patent 2,663,654. Carl S. Miller and Bryce L. Clark. *Official Gazette* 677, No. 4, December 22, 1953, page 1069. 1. A heat-sensitive copying-sheet for making direct, high contrast, clear detail copies of graphic subject-matter as herein described, said copying-sheet comprising a

support having low thermal conductivity, and a heat-sensitive layer containing, uniformly dispersed in a film-forming, transparent binder non-fusing at temperatures below about 120° C., a multitude of closely spaced particles of at least two visibly inter-reactive solids of which one is a liquid at temperatures above normal room and storage temperatures and within the range of about 60-120° C. and is an iron salt of a solid long-chain fatty acid, and the second inter-reactive particulate solid is a phenol, said inter-reactive solids in said heat-sensitive layer being stable at temperatures less than about 60° C. and being rapidly visibly interreacted when the copying sheet is heated to 120° C. (See also Patents 2,663,655-2,663,657.★★



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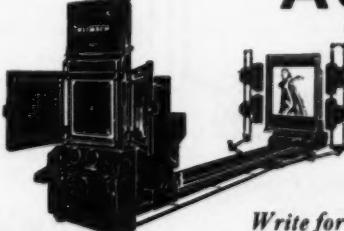
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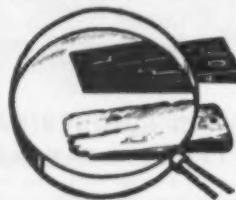


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Fotosetters Used by Papers

The use of Intertype Fotosetters in newspaper production is gaining rapidly, according to an announcement by the Intertype Corp., Brooklyn. Fotosetter composed advertisements are being used regularly by numerous newspapers, it was said, and advertisements composed in this manner have appeared in the *New York Times*, and other large city dailies.

An unusual use of the machines is being made by the Perry Printing Process Co., Ocala, Fla. in combination with its magnesium plate developments. The concern publishes a newspaper supplement, the "All-Florida Magazine". Fotoset copy, and etched relief magnesium plates are used. The plates are curved to fit stereo newspaper presses. The magnesium curved plates weigh 1.6 lbs. compared to the 46 lbs. of a regular lead stereo. Magnesium costs are higher, but original plates are used, and better reproduction results.

LNA CONVENTION

(Continued from Page 50)

director of industrial relations. It is expected that Guy Farmer, chairman of the National Labor Relations Board, Washington, D. C., will give the opening address at the labor

relations session. His theme will be "The National Labor Relations Board — A New Look".

"Dollars in Your Pocket through Use of Technical and Training Developments" is the theme chosen by the LNA industry relations committee for discussion on Wednesday morning, June 9. Following the brief opening remarks by J. Louis Landenberger, president of the Lithographic Technical Foundation, James G. Strobridge, chairman of the Industry Relations Committee, will take over as session chairman.

Michael H. Bruno, LTF research manager, and Charles Shapiro, LTF educational director, will lead the discussion of important recent new technical developments and their introduction into plant operation. This is not in any sense an ordinary panel discussion, LNA emphasized.

An important innovation will be participation over a floor microphone of a number of lithographers who, drawing upon their own experience, will point out the benefits to be derived through the practical use of these new technical developments. They will also emphasize the relative ease and economy in adapting these developments to plant practice to insure their successful use. A question period will follow.

The program for the Wednesday afternoon session will be presented under the sponsorship of the cost,

accounting and financial management committee and will be lead by its chairman, Everett F. Bowden, assistant treasurer of The Forbes Lithograph Mfg. Co., Boston.

A group of three speakers with outstanding records in the industry will discuss two important areas of "profit protection" for lithographers.

Harold Drury, who is in charge of the estimating department of The Forbes Lithograph Mfg. Co., will speak on the subject: "Are You Losing Orders because of Inadequate Sales Specifications, and Losing Profits because of Inaccurate Estimating?"

Forrest R. Taylor, president of the Midland Lithographing Co., Kansas City, and Ralph F. Stephen, controller, The Meyercord Co., Chicago, will discuss "How to Increase Profits through the Control of Waste". Mr. Taylor will discuss the "materials" aspect of the question and Mr. Stephen, the "labor" aspect.

The president's reception and the annual dinner Wednesday night will conclude the convention sessions. In addition to the work of the convention, there will be a golf tournament and a ladies' bridge and canasta party. The Greenbrier offers superb facilities for recreation and all convention guests will have opportunity to enjoy them in full, LNA said. Reservations should be made direct with The Greenbrier.★★



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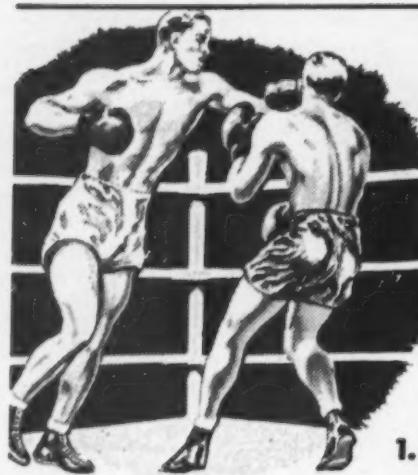
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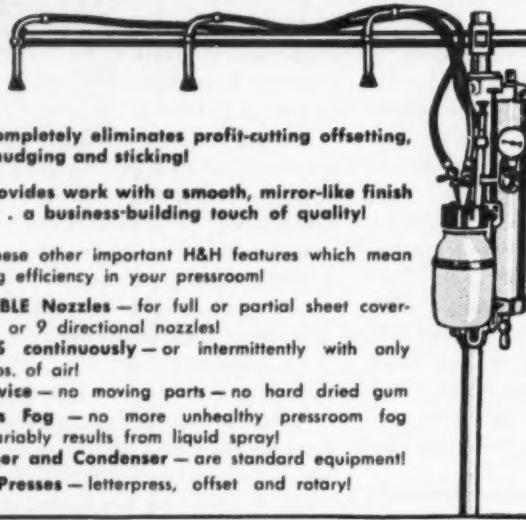
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Lewis Roberts, Inc., needed a stock that not only guaranteed the finest reproduction qualities but also had to be scored and folded for spiral binding in a way that would reduce the mailing size.

Falulah Paper Company solved this problem by creating a special coated folding stock that satisfied the requirements and retained the printing qualities for which Falpaco is famous.

This outstanding calendar for which Lewis Roberts, Inc., commissioned a special painting, was produced by offset lithography in 8 colors by American Colortype Co., Inc. on 4 ply, coated two sides, folding display board.* It measures 16½ inches x 27¾ inches open and folds at the spiral binding for mailing.

*Special making orders only.

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Curtis Names Winners

Curtis Paper Co., Newark, Delaware, has announced the following winners in its March printed specimen contest: Carl Cummings, General Paper Corp., Pittsburgh, for his entry of a booklet, "Showmanship and You." The 11 x 14 spiral bound book is printed two colors offset on 65# White Stoneridge Cover by Crane-Howard Lithograph Co. of Cleveland.

Harold Hundley, of the B. W. Wilson Paper Co., of Richmond, for his entry of the Baughman Co.'s print "The Sabbath-Williamsburg, Virginia." It is lithographed on 65# White Colophon Cover.

John Kuett, of Marquardt & Co., New York, for his entry of a brochure printed by Photogravure & Color Co., New York, for the Stetson University College of Law, St. Petersburg, Florida.

Ink Makers Convene May 23

The 40th annual convention of the National Association of Printing Ink Makers will be held at the Edgewater Beach Hotel, Chicago, May 24-26, it was announced by convention chairman Herbert F. Gaetjens, Gaetjens, Berger & Wirth, Chicago.

TEXTBOOKS

(Continued from Page 69)

that they would never put engraving equipment into their school.

Not long ago I asked a lithographer friend of mine for some literature on the reproduction of line work, particularly type from repro proofs. He handed me eight books on the subject, published by the Lithographic Technical Foundation. There is no comparable literature available to the letterpress engraver. It should be said, however, that until the advent of magnesium for engravings there was small reason for any engraver to etch type.

Fortunately for everyone, including the publishers and the public which buys their product, the engraving business is beginning to wake up. I was in an engraving plant recently where the same men are making both letterpress and offset plates. I may

tell you that they have been able to do a great deal to improve their quality and to reduce their costs.

In conclusion, I wish to point out that I have not touched on many aspects of this business. I have not mentioned offset printed covers for books as opposed to relief or letterpress stamping or printing. I have not discussed printing directly from magnesium, either flat or curved, by letterpress. I have not referred to some short-cut methods recently used, in which separation work is done on paper for either letterpress or offset. Three color work is a particularly interesting field for letterpress. The use of modern instruments such as the densitometer opens up endless possibilities along this line at corresponding savings.★★

RENT OR BUILD!

(Continued from Page 47)

plant as well as air-conditioning and humidity control.

The principal requisite of a good air-conditioning system is that it be able to maintain the desired conditions of temperature and humidity with a minimum of variation.

What precise conditions of temperature and relative humidity management may choose for a given plant is not too serious; the important factor is that the paper be subjected to the same conditions while in the various processes of conversion.

The system should be flexible. The demand for air in each department depends on many factors, i. e., the number of workers in the department, the volume of air required, the heat radiation from motors and machines, heat losses through walls and roof, etc.

If any of these factors are altered, the demands for air and heat also are altered. Hence, it is advisable to use a system of individual units, making it possible for each department to increase or decrease the number of units it must use to compensate for changing conditions, and to maintain uniformity.

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making department where film distortion is held to a minimum are self-evident, and the wholesome effect of these ideal conditions upon plate coatings and plate finishing is well recognized.

It is difficult to compute the savings effected by increased efficiency where employees breathe cool and cleansed air during the entire year. The ability to run presses and other equipment normally without wrinkling on humid days, and the avoidance of static and its attendant evils on dry days are further advantages. The reduction in lost time and in spoilage in many plant operations, due to changes in atmospheric conditions from day to day, are expense factors of considerable importance. It should be noted however that air-conditioning and humidity controls are neither panaceas nor cure-alls.

Even in the most modern plant it may be necessary to season paper. Some paper mills find it difficult to supply paper conditioned to specified relative humidity for the average air-conditioned lithographic plant.

To avoid seasoning, the humidity of paper received from the mill should be between five and eight percentage points higher than the plant humidity. For example: if a plant is conditioned to 70°F. and 50% relative humidity, the paper should be manufactured with a moisture content of from 55% to 58%. When paper is received in balance with a 30% relative humidity, it will not be

in balance with humidity conditions in the plant. If paper is placed on the press in that unbalanced humidity condition, it takes on additional moisture during the running of the job, so that register difficulty and spoilage generally result.

Storing dry paper in the plant does not solve the problem of humidity and probably aggravates the condition. If the protective wrapping is removed from around paper skids, the stock absorbs some of the plant moisture onto the edges of the paper only. However, the moisture does not penetrate evenly throughout the skids, resulting in wavy edges which cause manufacturing difficulties, excessive spoilage, etc.

Until such time as mills can furnish paper with a given moisture content, hanging and seasoning the paper will be necessary, even in air-conditioned and humidity-controlled plants.

However, once the raw stock is brought into humidity balance with the plant by seasoning, the problems of stretching, shrinking, static, wrinkling and other plaguing conditions are reduced significantly.

Moving the Plant

Detailed information should be obtained from professional movers whose experience qualifies them to move graphic arts plants.

At first the lithographer should obtain a few bids; then specify that each bidder break down his proposal as to the amount of time he will

need to dismantle, move and then erect each major piece of machinery.

The choice of a reputable mover is vitally important, and the lowest bidder may not necessarily be the ideal firm to handle the job.

It is equally important to secure bids from electrical contractors to disconnect and wire the machinery and equipment. Thorough dismantling, moving and erection of heavy and precise equipment is vital. It is advisable to arrange that the dismantling and erection be done under the supervision of a representative of the manufacturer of the equipment. Most manufacturers of cameras, photo composers, presses, etc. (where accuracy of register is essential) can provide men to supervise the moving of their equipment and thereby insure proper dismantling, moving and erecting.

Management should insist that dismantling, moving and erecting time be kept down to a minimum; also that the bidder stipulate in writing the method of crating and skidding of critical equipment. Reduction of damage, machine misalignments and unnecessary overhaul and delay in starting up in a new plant can be reduced to a minimum by proper skidding and handling.

Each piece of machinery and equipment should be checked mechanically, and a record made of worn parts which are to be replaced well in advance of the move. These new parts should be ordered enough in

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advance to make sure that they will be on hand at the time of erection.

Likewise a record should be made of worn or defective wirings so that when the machines are being wired at the new location the electricians can be on record and alerted to correct these defects.

It is recommended that each piece of machinery and equipment be inventoried on a separate sheet of paper. Every item should be given a moving number (not for moving sequence) for identification purposes. Provisions should be made on each of these sheets to show all information concerning the item, such as description, equipment number, moving number, serial number, repairs to be made, etc. (see form)

Adequate details on every phase of moving will facilitate the move, avoid costly errors, and more than the normal amount of confusion.

New equipment should be scheduled for delivery at the new plant as soon as the building's progress permits its installation, and should be the first items to be erected and put in running condition. This aids materially in helping to maintain production schedules and facilitates prompt deliveries.

It should be borne in mind when machinery is to be moved that tradesmen other than movers are to be concerned and scheduled. Disconnecting electricity is not the only item to be considered as other service factors such as gas, water and air, etc., also must be scheduled.

Provision must be made for the installation and connection of these facilities at the new plant. There should be a target date for each item to be moved. As the move proceeds, actual progress can be checked against the schedule to determine whether bottlenecks exist; if so, remedial action can be taken immediately.

Whenever possible, skilled craftsmen whose machines are being moved should be transferred to another shift, thereby avoiding layoffs costly to the employee and the unnecessary disruption of production schedules.

Since large presses take more time to dismantle, move and erect, and wire, they should be given primary scheduling.

To avoid transportation on skids of work-in-progress back and forth between the two plants, it might be well to move all machinery and equipment (excluding presses, which are to be moved first) in opposite sequence to normal plant operations. While the heavy equipment is being moved, part of the shipping department should go next, followed by the finishing, inspection, and bindery departments.

This moving in reverse of normal manufacturing flow serves to facilitate production. In this way paper will be processed up to a given point in the old plant and be transported but once to the new plant to be finished and shipped.

The mover must be given precise instructions for the placement of equipment. Much time and effort will be saved, and costly errors avoided, if outlines are painted on the floor showing the floor plan of each piece of machinery and equipment, and other pertinent information which may be of help to the movers.

Tell Employees What To Do

As soon as equipment is readied to run at the new plant, each employee should be informed where, when, how, and to whom to report for work at the new plant. Moreover, he should be instructed by the supervisor or foremen concerning his new facilities, his locker number, parking area, etc. The more detailed the explanation the less confusion is likely to develop.

Summary

The foregoing elements have been studied, evaluated, and analyzed. Their inclusion in this report is to contribute some basic data that will be of direct help to lithographic companies confronted by problems connected with moving an old plant or building a new one. The various factors considered may be studied to great advantage.★

(This article is from a report to members of the NAPL, and is a service of the association to its membership.)

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ART DIRECTOR: Are you interested in bettering yourself because you feel that your present job does not offer scope for advancement? We require a man who would be capable of designing all types of lithographic art work, such as labels, stationery, promotional advertising, etc., and supervising the artists in the Art Dept. The man we want must have a knowledge of reproduction of paintings and color transparencies as we are a completely equipped color house. Give full particulars in writing regarding experience, age, qualifications and salary requirements. All replies will be kept in strictest confidence. Bulman Bros. Limited, 420 McDermot Avenue, Winnipeg, Manitoba, Attn: Mr. James W. Jones.

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CAMERAMAN: Desires permanent position with creditable firm as cameraman or related job. Line, halftone, and color separation background. 13 years experience, excellent references, presently employed, artistic capabilities. New England preferred. Address Box 448, c/o *Modern Lithography*.

EXECUTIVE SECRETARY: Lithography, seeks change; 10½ years present employer; volume administrative detail, knowledge bookkeeping, stenography, own correspondence, statistical typing; mature; Metropolitan New York; \$75. Address Box 449, c/o *Modern Lithography*.

DOT ETCHER: Retoucher and general artist on quality process color work. Employed but would like to make a change. Address Box 450, c/o *Modern Lithography*.

COLOR CORRECTION MASKING: Litho color cameraman experienced in all techniques of high fidelity, high percentage masking reproduction wishes relocation in New England area. Many years in shop practice and graphic arts research laboratory, masking systems analysis. Address Box 451, c/o *Modern Lithography*.

ADMINISTRATION AND PRODUCTION: Experienced man desires change in related position. College graduate, welcomes responsibility, complete follow through. Well recommended. Relocate Eastern region. Resume will convince. Address Box 452, c/o *Modern Lithography*.

SUPERVISOR OR QUALITY CONTROL: Experience all phases plate making and allied operations conducive to good printing. Quality work only. Address Box 457, c/o *Modern Lithography*.

LITHO-EXECUTIVE SUPERVISOR: Technical writer and vocational educator offers unusual management and training ability. Desires association with small to medium size progressive litho

plant. 20 years experience. Complete working background all phases offset process. Address Box 458, c/o *Modern Lithography*.

YOUNG EXECUTIVE would like position as administrative assistant to manager of an Offset Printing Plant. Experienced in estimating, purchasing, production and personnel relations. Address Box 453, c/o *Modern Lithography*.

SUPERINTENDENT: Metal decorating. Paper lithographing knowledge. Desires to make change. Excellent background, capable of assuming technical direction in all phases of lithographing, crowns, cans, decoware, etc. Twenty years of practical experience in research, troubleshooting and teaching. Applicant has the knowledge and assumes responsibility from art to completed job. A good basic knowledge in business administration. Address Box 454, c/o *Modern Lithography*.

GOOD COMBINATION MAN desires position with secure future, good working conditions, good wages. Thorough knowledge and 10 years experience in camera, stripping, platemaking. Capable of quality work. Married with 2 children. Willing to relocate. Address Box 455, c/o *Modern Lithography*.

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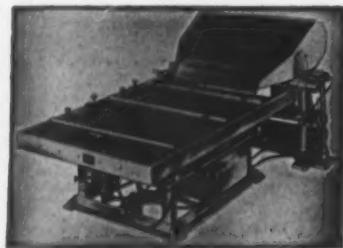
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FOR SALE EQUIPMENT: 1—A.T.F. Offset Perfector 22 x 34, folds to 16 page 8½ x 11 signature. 1—17 x 22 Web to roll, sheeter delivery. Knight Press, 4 N. Broadway, Baltimore 31, Md.

FOR SALE: Harris, two-color Offset Press, Model GT, 41 x 54. Excellent condition. A.C. electrical equipment. Can be seen in operation. Address Box 456, c/o *Modern Lithography*.

FOR SALE: Harris Offset Press LT 44 x 64 2-color, A.C. motor equipped. Excellent condition. Now operating on fine color work. Can be seen and thoroughly inspected. Price \$7500 if you act at once. Graphic Machinery Exchange, Inc., 30 W. 24th Street, New York City. OREGON 5-4540.

FOR SALE: Gelb and Macbeth overhead printing lamps 35-45-50-70 amps. New plate whirler for 22x34" press plates; \$525.00. 34x12" National White Flame carbons 50% of list. Singer Engineering Co. for complete plate making equipment, 248 Mulberry St., New York, N. Y.

Miscellaneous:

PHOTOGRAPHIC COLOR CORRECTION for lithographers. Make better color process plates at less cost, low flat rate, prompt service. Kroll Color Photo Service, 1350 Pierce Avenue, Saint Louis 10, Mo.

WANTED: Silk screen press—22x28—used. Pay cash. Koffman Displays, 314 Poplar Ave., Memphis, Tenn.

Interchemical Net Down

Interchemical Corporation's earnings were estimated at 97 cents a

common share for the first quarter of 1954, as compared with 82 cents in the same period a year ago, H. B. Woodman, president, disclosed at the annual meeting in New York April 19.

Sales of \$22,042,000 for the quarter ended March 31, 1954, exceeded those for the last quarter of 1953 by some \$500,000. They were about equal to first-quarter sales for 1953 after excluding from the earlier period sales of certain units disposed of since that time.

For the first three months of 1954, Interchemical's estimated net profit was \$723,000 compared to \$630,138 in the first quarter of 1953 and to \$671,723 in the last quarter of 1953, the latter figure being increased by year-end adjustments.

Trade Events

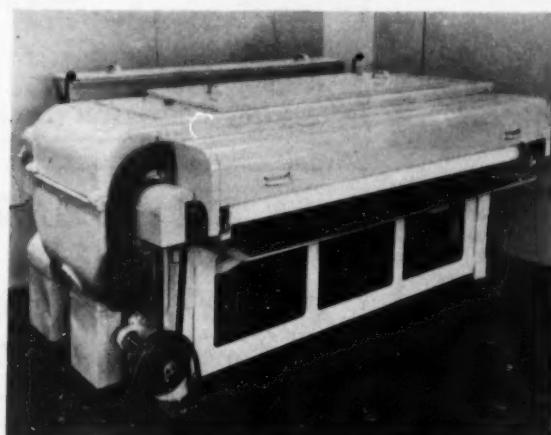
National Assn. of Litho Clubs, annual convention, May 7, 8, 1954, Biltmore Hotel, New York.
Technical Assn. of the Graphic Arts, annual meeting, May 10-11, 1954, Schroeder Hotel, Milwaukee.
Research & Engineering Council, May 12, 13, 14, Kalamazoo, Mich.
DRUPA, Graphic Arts Exposition, May 15-30, 1954, Dusseldorf, Germany.
Lithographers National Assn., Annual convention and exhibit of Lithographic Awards winners, The Greenbrier, White Sulphur Springs, W. Va., June 7, 8 and 9.
Southwestern Graphic Arts Exposition, Shamrock Hotel, Houston, July 3-12.
Annual Conference on Printing Education, University of Colorado, Boulder, Colo., July 4-8.
Intl. Assn. of Printing House Craftsmen, annual convention, August 8-11, Bellevue-Stratford Hotel, Philadelphia.
Nat'l. Assn. of Photo-Lithographers, annual convention and show, Sept. 22-25, Statler Hotel, New York.
National Metal Decorators Assn., annual meeting, Chalfonte-Haddon Hall, Atlantic City, N. J., Oct. 4, 5, and 6.
American Photogravure Assn., annual convention and show, Oct. 11-15, Jefferson Hotel, St. Louis.
Printing Industry of America, annual convention, Nov. 15-19, Statler Hotel, Detroit.

Litho Schools

CANADA—Ryerson Institute of Technology, School of Graphic Arts, 50 Gould St., Toronto, Ont., Canada.
CHICAGO—Chicago Lithographic Institute, Gleacher House, 1800 S. Prairie Ave., Chicago 16, Ill.
CINCINNATI—Ohio Mechanics Institute, Cincinnati, Ohio.
LOS ANGELES—Los Angeles Trade Technical Junior College, 1646 S. Olive St., Los Angeles 15, Calif.
MINNEAPOLIS—Danebodi Industrial Institute, 818 Wayzata Blvd., Minneapolis 3, Minn.
NASHVILLE—Southern School of Printing, 1514 South St., Nashville, Tenn.
NEW YORK—New York Trade School, Lithographic Department, 312 East 67 St., New York, N. Y.
OKLAHOMA—Oklahoma A & M Technical School, Graphic Arts Dept., Okmulgee, Okla.
ROCHESTER—Rochester Institute of Technology, Dept. of Publishing & Printing, 65 Plymouth Ave., South Rochester 8, N. Y.
PHILADELPHIA—Murrell Dobbins Vocational School, 22nd and Lehigh, Philadelphia, Pa.
PITTSBURGH—Carnegie Institute of Technology, Dept. of Printing Administration, Pittsburgh.
SAN FRANCISCO—City College of San Francisco, Ocean and Phelan Aves., Graphic Arts Department.
ST. LOUIS—David Ranken, Jr. School of Mechanical Trades, 4431 Fimley St., St. Louis 8, Mo.
WEST VIRGINIA—W. Va. Institute of Technology, Montgomery, W. Va.

Trade Directory

Lithographic Tech. Foundation
Wade E. Griswold, Exec. Dir.
131 East 39 St., New York 16, N. Y.
National Association of Photo-Lithographers
Walter E. Soderstrom, Exec. V. P.
317 West 45 St., New York 36, N. Y.
Lithographers National Association
W. Floyd Maxwell, Exec. Dir.
420 Lexington Ave., New York 17, N. Y.
National Assn. of Litho Clubs
Andrew Balika, Pres.
Copier Litho. Corp.
1771 East 24 St., Cleveland 14.
Printing Industry of America
James R. Brackett, Gen. Mgr.
719 15th St., N. W., Washington 5, D. C.
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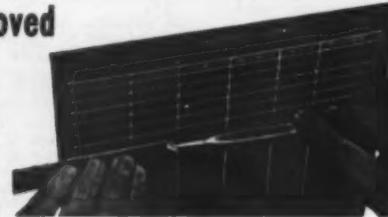
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Cale Ends

THE new two-color 3¢ Statue of Liberty postage stamps which came out last month mark an innovation in U. S. postage stamp production, although they are produced by the traditional steel intaglio method. H. J. Holtzclaw, associate director of the Bureau of Engraving and Printing, Washington, said these are the first postage stamps which have been printed on dry, pre-gummed paper. Heretofore, postage stamps usually were printed on wet ungummed paper which was gummed later.

The new 3¢ stamp is not related to experiments being sponsored by the Bureau in photo-mechanical gravure printing of stamps. Results of these experiments have not been announced as yet. Eureka Specialty Printing Co., Scranton, Pa., is conducting some of the tests.

Some U. S. stamps have been in two colors before. In fact the \$1, \$2, and \$5 denominations have been in two colors for a long time. These are printed by the old wet stock, gumming-added-later method. It is a difficult job to hold register under these conditions, Mr. Holtzclaw assured us. The quantity of these high denomination stamps is small and production costs are high. Everybody seems well-pleased with the new 3¢ two-color, he said.

★

Ottmar Mergenthaler, inventor of the Linotype machine, is being honored abroad as well as in the U. S. on the occasion of his 100th birthday anniversary May 11. A special postage stamp is being issued by West Germany to honor the inventor. He was born in Hachtel, Germany. A special postal station was set up there for release of the stamp.

★

Eugene Pfister, executive vice pres-

ident of the Hankel-Pfister Printing Co., Chicago combination firm, and a nationally known authority on the cultivation of roses, has been nominated to receive the "Johnny Appleseed Award" of the Men's Garden

Clubs of the U. S. Mr. Pfister is president of the American Rose Society and well known for his leisure time activities in men's garden clubs.

Work on the \$3,000,000 Rust Craft greeting card plant being built in Dedham, Mass., was slowed last month by a nest of duck eggs. The nest was in the way of a spur railroad track being built as part of the job. Workmen planned to leave the nest alone, until the ducklings hatched, and were able to walk or fly away, which was expected to be about May 1.



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